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1952











COPLEY SOCIETY  
RETROSPECTIVE  
EXHIBITION  
OF THE  
DECORATIVE  
ARTS

COPLEY HALL BOSTON



Illustrated Catalogue

RETROSPECTIVE  
EXHIBITION OF THE  
DECORATIVE  
ARTS

UNDER THE AUSPICES OF  
THE COPLEY SOCIETY  
COPLEY HALL, BOSTON, MASS.  
MDCCCXI

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## INTRODUCTION

**A**N exhibition of Decorative Art must necessarily be broad in the scope of work represented, and only a small number of objects of each type can be shown in a limited space. In each class, therefore, unusual merit has been the cause of selection, and the exhibition is one in reality of works of which each of its kind is an artistic treasure, and has also, at times, historic interest. None of the examples are of later date than 1840, and they have been placed in the two halls and the adjacent rooms in the following manner: in the room opposite the entrance to Copley Hall and to the right, the New England Exhibit, in most cases of the Colonial type, and consisting of furniture; and Allston Hall is devoted to Georgian work,—Chippendale, Hepplewhite, and Sheraton furniture, English silver, etc., and other objects of art. In this room are also cases of fine laces and fans.

The small room beyond Allston Hall contains a remarkable collection of prints,—Rembrandts, Mantegnas, etc.

Copley Hall has its walls decorated with rich embroideries and tapestries, and with four or five remarkable pictures, among which are the celebrated Blue Boy by Gainsborough, a portrait of himself by Sir Joshua Reynolds, and a portrait of Admiral Gambier, by John Singleton Copley, from the collection of Lord Aberdare.

The four large cases in the centre of the hall are filled with old Chinese porcelains, near which is a wonderful collection of jades and crystals.

On the right and left, upon entering the hall, are cases of silver-work of the best types. Beyond these are rare and beautiful books and bindings, consisting of mediæval works delicately

illuminated, examples of fine XVI and XVII Century printing, and embossed and inlaid leather bindings, etc.

Beyond the central cases for porcelains are the collections of metal-work, wrought iron, copper, silver, and gold and jewelry; and around the hall and upon the stage are richly carved and decorated pieces of furniture,—French, Italian, Spanish, and Dutch,—in fact of many periods and styles, excepting the Georgian and Colonial.

On the stage are two casement windows of stained glass, with transoms above. This glass is German, and dated 1516, and is very finely painted. There are also several panels of Italian Renaissance stained glass, delicately drawn.

With so great a variety of objects there can be little or no attempt at classification or installation according to period, excepting in such cases as those of the Georgian work shown in Allston Hall and the New England collection in the room at the right; but the rare and beautiful quality of the work is admirably decorative, and exemplifies the fact that the best in art, however varied in character the objects associated may be, is harmonious in general effect.





Painted by Thomas Gainsborough

AW Elton & Co. Print

*Blue Boy*

# CATALOGUE

## PAINTINGS

- 1 Blue Boy. By Thomas Gainsborough, R.A.

Thomas Gainsborough was born at Sudbury, Suffolk, in 1727; died in London, 1788. After an unsuccessful struggle in London, both as a portrait and landscape painter, he returned to Bath, but went back to London in 1774, and won such a reputation that he was considered the rival of Sir Joshua in portraiture and of Wilson in landscape painting. Ruskin calls him "the purest colorist of the English school"; and again, in speaking of his technique, he says: "Turner is a child to him. His forms are grand, simple, and ideal. His excellence is based upon principles of art long acknowledged and facts of nature universally apparent. In a word, he is an immortal painter."

*Lent by Mr. George A. Hearn, New York*

- 2 Portrait by Gainsborough of Mrs. Edmund Morton Pleydell, of Whatcome

*Lent by Mrs. Robert D. Evans*

- 3 Landscape, with Blind Man crossing a Bridge. By Gainsborough. From the collection of Sir George Beaumont

*Lent by Messrs. R. C. & N. M. Vose*

- 4 Portrait. By Gainsborough

*Lent by Miss Ames*

- 5 Portrait. By Sir Joshua Reynolds

*Lent by Mr. Frank Gair Macomber*

- 6 Portrait of Sir Joshua Reynolds. By himself

*Lent by Miss Elizabeth W. Perkins*

- 7 Portrait of Admiral Gambier. By J. S. Copley. From the collection of Lord Aberdare

*Lent by Messrs. R. C. & N. M. Vose*

- 8 Portrait, Colonel Israel Elliot Trask. By Gilbert Stuart

*Lent by Mrs. Frederick H. Tappan*

## ARMOR

- 9 Main gauche dagger, Spanish, XVI Century. From the Baron de Cosson Collection.
  - 10 Swiss dagger, XVI Century. From the Spitzer Collection
  - 11 Arm plates, XVI Century, the work of Negroli. From the Laking Collection
  - 12 Gorget, front and back plates, Italian or French, XVI Century
  - 13 Bag mount. From the Spitzer Collection
  - 14 Bag mount, Italian, XVI Century, signed Alfonsus Extensis, arms of the Duke of Este Parma. From the Lechelle Collection
  - 15 Iron-work of the XV, XVI, XVII Centuries  
*Lent by Mr. Frank Gair Macomber*
- 

## SCULPTURES

- 16 Marble statuette of Madonna and Child. Attributed to Dominico Gaggini, 1490  
*Lent by Mr. and Mrs. Samuel R. Fuller*
  - 17 Four XVIII Century marble medallions, Italian
  - 18 Set four marble medallions, Lombard emperor, gilt frames
  - 19 Pair XVIII Century marble medallions, Italian
  - 20 Set four miniature medallions, Italian poets, Dante, Petrarch, Tasso, Ariosto
  - 21 Set Italian marble medallions, first twelve Cæsars
  - 22 Two encoignures, Italian, XVII Century
  - 23 Eleven marble medallions, XVIII Century, Italian  
*Lent by Mr. Herbert W. C. Browne*
- 

## TAPESTRIES

- 24 Brussels tapestry, XVI Century, "Paris and Helen"  
*Lent by Mr. C. H. Parker*
- 25 Flemish tapestry, signed "Mander Fecit 1610." From the Demidoff Collection  
*Lent by Messrs. Shreve, Crump & Low*
- 26 Brussels tapestry, XVII Century  
*Lent by Mr. Thomas Allen*

- 27 Peruvian Tapestry, XVII Century  
*Lent by Mr. Denman W. Ross*
- 28 Tapestry, Gobelins, XVIII Century
- 29 Tapestry, Gobelins, XVIII Century  
*Lent by Mrs. Robert G. Shaw*
- 30 Flemish tapestry, Italian garden scene, XVII Century  
*Lent by Mrs. George R. Fearing*
- 31 Tapestry, Gobelins, XVII Century, "Fame," after Le Brun  
*Lent by Mr. Herbert Browne*
- 32 Gobelins tapestry, Louis XIV, after Mignard
- 33 Gobelins tapestry, Louis XVI, after Mignard
- 34 Gobelins tapestry, Louis XVI, after Mignard
- 35 Gobelins tapestry, Louis XVI, after Mignard
- 36 Gobelins tapestry, Louis XVI, after Mignard
- 37 Gobelins tapestry, Louis XVI, after Mignard
- 38 Fragment of tapestry
- 39 Fragment of tapestry
- 40 Fragment of tapestry
- 41 Fragment of tapestry
- 42 Fragment of tapestry
- 43 Fragment of tapestry
- 44 Armorial tapestry, Gobelins, Louis Philippe
- 45 Armorial tapestry, Gobelins, Louis Philippe  
*Lent by Mrs. James A. Garland*
- 46 Three Italian embroidery tapestries. From the palace of Prince Centurione, Genoa, XVI Century  
*Lent by Mr. John G. Coolidge*
- 47 Tapestry, signed "Mercier Dresden," XVII Century  
*Lent by Mr. Morris Gray*
- 48 Tapestry, verdure, Beauvais, XVII Century,  
*Lent by Mr. John T. Coolidge*
- 48a Flemish tapestry *Lent by Miss Frances G. Curtis*
- 48b Flemish tapestry *Lent by Messrs. Shreve, Crump & Low*
- 48c Flemish tapestry *Lent by Mr. A. W. Longfellow*

## SILVER

- 49 Cup and saucer, French, First Empire
- 50 Soup tureen, French, Louis XVI
- 51 Oval basket, French, Louis XVI
- 52 Round tray, English, 1820
- 53 Toast rack, London, 1773
- 54 Round silver bowl, Dublin, 1797
- 55 Porringer, with medallion of Henry II, French, about 1708
- 56 Pair pepper pots, English, 1794
- 57 Kettle, with lamp stand, Newcastle, 1744
- 58 Tea caddy, with handles, English, 1802
- 59 Tankard, maker John Burt
- 60 Tea caddy, English, 1786
- 61 Two-handled cup with cover, English, 1759  
*Lent by Mrs. W. C. Endicott, Jr.*
  
- 62 Pair tablespoons, Revere
- 63 Tea set, London, 1806. Coffee pot, tea pot, sugar bowl,  
and cover (4 pieces)
- 64 Tankard, Newcastle hall mark, 1774
- 65 Pair coasters, London hall mark, 1772
- 66 Punch ladle, American *Lent by Mr. Francis H. Bigelow*
  
- 67 Tea pot, London, 1784
- 68 Tea pot, London, 1788
- 69 Tray
- 70 Pair candlesticks, London, 1762
- 71 Jug, ewer shape, French, about 1790
- 72 Chocolate pot, 1790 *Lent by Mr. George P. Gardner*
  
- 73 Can, Z. Brigden, 1734-87
- 74 Porringer, B. Bart, 1728-1863
- 75 Can, Samuel Edwards, Boston, 1762
- 76 Beaker, Isaac Hutton, Albany, 1790-1810
- 77 Porringer, J. Loring, Boston, 1743
- 78 Pitcher, MacFarland, Boston, 1798
- 79 Tea pot, William Moulton, Newburyport
- 80 Porringer, E. Pelletrau, New York, 1750
- 81 Pitcher, Pitman, Providence, 1795
- 82 Porringer, John Foster, Boston, 1795
- 83 Tray on feet, English, London, 1750
- 84 Sauceboat, London, 1759 *Lent by Mr. Dwight Blaney*

- 85 Can, London, 1765  
 86 Can, London, 1765  
 87 Ladles, English (10)  
 88 English sword *Lent by Mr. Dwight Blaney*
- 89 Hunting cup, made by "Odiot," 1840. Belonged to Louis  
 Philippe  
 90 Rose-water basin and ewer, London. Belonged to Duke  
 of Sussex  
 91 Tea pot, wooden handle and finial, straight spout  
 92 Old Dutch salver, wire edge, two-handles  
*Lent by Mrs. William C. Endicott*
- 96 Tea caddy, German  
 97 Bowl, embossed  
 98 Book cover, German, embossed with Rubens's "Descent  
 from the Cross"  
 99 Two muffineers, London, 1795 and 1798  
 100 Two bowls, London, 1747  
 101 Two tablespoons, London, 1698  
 102 An early German watch case *Lent Anonymously*
- 103 Pomander (time of Queen Elizabeth)  
*Lent by Mr. Frank Gair Macomber, Jr.*
- 104 Tankard, about 1700 *Lent by Mr. Dudley L. Pickman*
- 105 Pair braziers, London, 1743  
*Lent by Mrs. Theodore Lyman*
- 106 Cake basket, 1763  
 107 Pitcher, 1792  
 108 Tankard, fluted  
 109 Loving cup, Charles I  
 110 Bowl and cover, 1666  
 111 Tea caddy, 1702  
 112 Sauceboat, 1787  
 113 Muffineer, 1749  
 114 Sugar tongs  
 115 Salt cellars (pair), 1783  
 116 Pencil border platter  
 117 Beaker, Charles I *Lent by Mrs. James A. Garland*

- 118 Sugar box, 1784
- 119 Mustard pot, Victorian
- 120 Cups with two handles, 1718
- 121 Sugar basket, James I      *Lent by Mrs. James A. Garland*
  
- 122 Tankard, Swedish, XVII Century  
*Lent by Mrs. Francis Peabody, Jr.*
- 123 Tea pot, London, 1759
- 124 English tankard, 1715      *Lent by Mr. J. A. Lowell Blake*
  
- 125 Tankard, embossed, George III
- 126 Tankard, Cromwell, XVII Century  
*Lent by Mr. Thomas Allen*
- 127 Pair French candlesticks
- 128 French coffee pot with wooden handle
- 129 Mustard pot, English
- 130 Vegetable dish, English
- 131 Oval vegetable dish, French, Louis XVI  
*Lent by Mr. George A. Gardner*
  
- 132 Plain Dutch urn, early XVIII Century
- 133 Plain hot-water pitcher, cane handle
- 134 Pair old German cups, embossed
- 135 Old tea caddy, oval, shield on front
- 136 Tankard, plain, about 1700
- 137 Tankard, coat of arms, 1685
- 138 Pair sauceboats, fluted, Irish, about 1730
- 139 Oval tea pot, fluted, 1786
- 140 Pair muffineers, 1757
- 141 Muffineer, 1759      *Lent by Mrs. Bayard Thayer*
  
- 142 Cream pitcher, 1845, Russian
- 143 Rectangular tea caddy, Duke of Portland arms  
*Lent by Mrs. William C. Endicott*
- 144 Potato ring, Irish
- 145 Tankard, London, 1694  
*Lent by Mr. and Mrs. Charles S. Hamlin*
  
- 146 Tray, Paul Revere      *Lent by Mrs. Samuel R. Fuller*
  
- 147 Wine funnel, London, 1812      *Lent by Mr. Isaac R. Thomas*





- 148 Tray, English, 1750      *Lent by Mr. Stephen S. FitzGerald*
- 149 Urn, vase shape, with handles, London, 1790  
                                          *Lent by Mrs. H. A. Lamb*
- 150 Large tankard, gilt, London, 1829
- 151 Tea pot, London, 1791
- 152 Tankard, Cromwell period      *Lent by Mrs. J. C. Rogers*
- 153 Tankard, Samuel Minott      *Lent by Miss Susanna Willard*
- 154 Tea pot, London, 1749
- 155 Tray, 1730
- 156 Can, Jacob Hurd, 1702, 1758      *Lent by Mrs. John Homans*
- 157 Urn, George IV
- 158 Mug, George IV, Irish
- 159 Cake basket, George III
- 160 Pitcher, George IV      *Lent by Mr. John E. Peabody*
- 161 Tobey      *Lent by Mrs. Samuel J. Mixer*
- 162 Tankard, Edward Winslow, dated about 1700
- 163 Mustard pot, English      *Lent by Mr. Hollis French*
- 164 Loving cups, London, 1719, George I
- 165 Cup, two handles, London, 1718, George I
- 166 Tea pot, London, 1738, George II
- 167 Ladle, London, 1725, George I
- 168 Tea caddy, London, 1711, Queen Anne
- 169 Tea pot, London, 1712, Queen Anne
- 170 Chocolate pot, London, 1713, Queen Anne
- 171 Beaker, Dutch, about 1700
- 172 Christening cup, Dutch, about 1700
- 173 Tankard (Norwegian?), 1690
- 174 Pitcher, Italian, embossed with cardinal arms  
                                          *Lent by Mrs. J. Montgomery Sears*
- 177 Hunting Cup, Odier, Paris, belonged to Louis Philippe
- 178 Rose-water basin, London, belonged to the Duke of Sussex  
                                          *Lent Anonymously*

## SHEFFIELD PLATE

- |                                                                                                                                                                                                                                                                                                                                                                                                                                             |                                              |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------|
| <p>179 Sugar sifter<br/> 180 Salt sifter<br/> 181 Pair candlesticks<br/> 182 Pair candlesticks<br/> 183 Pair candlesticks<br/> 184 Two sets snuffers and trays<br/> 185 Two pairs pierced coasters<br/> 186 Pair wine coolers<br/> 187 Tall (covered) ewer<br/> 188 Short jug and cover<br/> 189 Fluted tea pot<br/> 190 Coffee pot<br/> 191 Large platter<br/> 192 Oblong hot-water dish<br/> 193 Basket, wire work<br/> 194 Oval tray</p> | <p><i>Lent by Mr. Hollis French</i></p>      |
| <p>207 Round tray<br/> 208 Flagon<br/> 209 Pair coasters<br/> 210 Engraved tray<br/> 212 Wire basket with handle<br/> 213 Sauceboat<br/> 215 Teakettle and stand<br/> 219 Pair wire baskets</p>                                                                                                                                                                                                                                             | <p><i>Lent by Mr. Francis H. Bigelow</i></p> |
| <p>220 Round tray</p>                                                                                                                                                                                                                                                                                                                                                                                                                       | <p><i>Lent by Mr. John E. Peabody</i></p>    |
| <p>221 Mug, barrel shape</p>                                                                                                                                                                                                                                                                                                                                                                                                                | <p><i>Lent by Dr. Walter Woodman</i></p>     |
| <p>222 Urn<br/> 223 Pair cans<br/> 224 Pair branched candelabra<br/> 225 Pair wine coolers<br/> 226 Tea caddy<br/> 227 Tankard<br/> 228 Tankard<br/> 229 Tankard</p>                                                                                                                                                                                                                                                                        | <p><i>Lent by Mr. Dwight Blaney</i></p>      |
| <p>229a German cathedral lamp</p>                                                                                                                                                                                                                                                                                                                                                                                                           | <p><i>Lent by Dr. J. C. White</i></p>        |

## PEWTER

- 230 Old Japanese pewter tray, brass inlaid  
*Lent by Mr. J. Templeman Coolidge, Jr.*
- 232 Japanese pewter tea caddy  
233 Chinese white metal box, enamelled, Ming period  
*Lent by Mr. Denman W. Ross*
- 234 Pewter coffee pot  
235 Pewter beer mug  
236 Pewter beer mug  
237 Pewter beer mug  
238 Pewter communion wine holder  
239 Pewter wine holder  
240 Pewter plate  
241 Pewter plate  
242 Pewter beaker  
243 Pewter beaker  
*Lent by Mr. Gardiner M. Lane*
- 244 Japanese pewter bowl, openwork border  
245 Japanese pewter bowl, openwork border  
246 Japanese pewter box, brass decoration  
*Lent by Mrs. J. Montgomery Sears*
- 247 German trophy cup, pewter  
*Lent by Mr. William McM. Woodworth*
- 248 Two pewter milk jugs  
249 German candlesticks, pewter and horn  
250 Pewter bowl  
251 Pewter Gothic jug  
252 Pewter milk jug  
253 Pewter milk jug (small)  
254 Pewter holy wine jug  
*Lent by Mrs. C. J. White*
- 255 German flagon  
256 Communion goblet  
257 Half-pint mug with nose, English, about 1713  
258 Chinese wine pot, made by Yo-Yo-Sci-Sci, about 1700  
259 Chinese wine pot, made by Hauru Ruso, about 1700  
260 Quart mug, English make, middle of XVIII Century  
261 Biberon with iron handle and ring, Swiss make, 1742  
*Lent by Miss Alice E. Parker*

- 262 Plate, German pewter, 1695  
 263 Tea jar with two covers, made by Yama Ruchi in Kioto,  
       1700  
 264 Double-handled bowl, 1785  
 265 Half-gill measure with cover and pointed lip, by John de  
       St. Croix, 1729  
 266 Pint flagon with cover  
 267 Mustard pot with cover, English make  
 268 Scotch tappit hen  
 269 Half-pint measure with cover, English  
                                           *Lent by Miss Alice E. Parker*
- 270 Pewter charger brought from England about 1635 by  
       Wm. Collier, of Plymouth Colony. His initials and  
       those of his wife appear on the margin  
                                           *Lent by Mrs. Wm. Lawrie*
- 271 Old pewter chalice (German)  
 272 Two pewter plates                   *Lent by Mr. Henry D. Sleeper*
- 273 Pair Chinese tea caddies  
 274 Tea pot, oval, 1785  
 275 Salt cellar, Queen Anne  
 276 Snuff box (marked "P. Revere")  
 277 Snuff box with eagles           *Lent by Mr. Francis H. Bigelow*

## BRONZE

- |     |                                |                                |                                                |
|-----|--------------------------------|--------------------------------|------------------------------------------------|
| 278 | Thibetan gilt bronze           | Boddhisatva                    |                                                |
| 279 | Thibetan gilt bronze           | Boddhisatva                    |                                                |
| 280 | Thibetan gilt bronze           | Boddhisatva                    |                                                |
| 281 | Thibetan gilt bronze           | Boddhisatva                    |                                                |
| 282 | Thibetan gilt bronze           | Boddhisatva                    |                                                |
| 283 | Thibetan gilt bronze           | Trimurti                       |                                                |
| 284 | Thibetan gilt bronze           | Siva                           |                                                |
| 285 | Thibetan gilt bronze           | Boddhisatva                    |                                                |
| 286 | Thibetan gilt bronze           | Boddhisatva                    |                                                |
| 287 | Thibetan gilt bronze           | Buddha                         |                                                |
| 288 | Thibetan gilt bronze           | Buddha                         |                                                |
| 289 | Thibetan gilt bronze           | Boddhisatva                    |                                                |
| 290 | Thibetan gilt bronze           | Buddha (small)                 |                                                |
| 291 | Thibetan gilt bronze           | jewelled case for prayer rolls | <i>Lent by Mr. Emile F. Williams</i>           |
| 294 | Copper Persian bowl,           | XVII Century                   |                                                |
| 295 | Copper Arabic bowl, tin-faced, | XVI Century                    | <i>Lent by Mr. Frank Gair Macomber</i>         |
| 297 | Bust of Washington,            | by Houdon                      |                                                |
| 298 | Bust of Franklin,              | by Houdon                      | <i>Lent by Mr. Dudley L. Pickman</i>           |
| 299 | Old Chinese bronze koro        |                                | <i>Lent by Mr. John S. Ames</i>                |
| 300 | Italian bronze mortar,         | dated 1788                     | <i>Lent by Messrs. Shreve, Crump &amp; Low</i> |
| 302 | Two bronze lions (Barye)       |                                |                                                |
| 303 | One French bronze              |                                |                                                |
| 304 | Two large cloisonné vases      | (Japanese)                     |                                                |
| 305 | Two Kobe vases                 |                                | <i>Lent by Mr. Edward R. Andrews</i>           |
| 306 | Incense burner                 |                                | <i>Lent by Mr. Thomas R. Wheelock</i>          |

## BRASS AND COPPER

- 307 German brass plaque, Saint George
- 308 German brass plaque, annunciation
- 309 German brass plaque, coat of arms
- 310 German brass plaque, Adam and Eve
- 311 German brass plaque, Saint Christopher  
*Lent by Mr. Denman W. Ross*
  
- 312 Georgian copper urn, brass ornaments  
*Lent by Miss A. C. Putnam*
  
- 313 Brass andirons, early American, from New Bedford
- 314 Brass andirons, early American, from New Bedford  
*Lent by Mrs. James A. Garland*
  
- 316 Old Russian copper and brass samovar, tray and bowl
- 317 German brass pitcher
- 318 Swiss charcoal cooking brazier *Lent by Miss Mary C. Sears*
  
- 319 Brass candelabrum, Russian Poland, XV Century
- 320 German Gothic brass pieces:  
  - (a) Octagonal censer, Percé au jour
  - (b) Oval incense box
  - (c) Bronze spoon *Lent by Mr. Thomas Allen*
  
- 321 Brass snuff box from Holland
- 322 Brass snuff box from Holland  
*Lent by Miss Charlotte E. Maxwell*
  
- 323 Four Neapolitan church altars, flower decoration, in brass  
*Lent by Miss Louise Nathurst*
  
- 334 Brass, Russian Church plaque
- 335 Russian Church plaque, brass and enamel
- 338 Two Venetian andiron heads, XVI Century
- 339 Two Italian Renaissance andiron heads
- 340 Normandy charcoal cooking brazier
- 341 Florentine cow bell
- 342 Venetian spigot, early XVI Century  
*Lent by Mr. J. Templeman Coolidge, Jr.*





- 343 Bronze Italian knocker, Renaissance
- 344 Japanese temple emblem, bronze
- 345 Two Turkish cartridge boxes  
*Lent by Mr. J. Templeman Coolidge, Jr.*

- 346 German brass plaque, XVI-XVII Centuries
- 347 German brass plaque, XVI-XVII Centuries
- 348 German brass plaque, XVI-XVII Centuries
- 349 German brass plaque, XVI-XVII Centuries
- 350 German brass plaque, XVI-XVII Centuries
- 351 German brass plaque, XVI-XVII Centuries
- 352 German brass plaque, XVI-XVII Centuries  
*Lent by Mr. Joseph Lindon Smith*

- 353 Hanging church lamp, brass and silver. From Buda-Pesth, XVII Century  
*Lent by Messrs. Shreve, Crump & Low*

- 356 German Gothic monstrance, copper gilt, XV Century
- 357 Two brass German candlesticks
- 358 Brass chaufferette
- 359 Italian openwork brass scaldino
- 360 German brass plate
- 361 German brass platter
- 362 Two Russian copper altar candlesticks, silver-plated
- 363 English copper urn, XVIII Century,
- 364 Two South German silver mirrors, early XVIII Century  
*Lent by Mrs. C. J. White*

- 365 Two American brass candlesticks
- 366 Two American brass candlesticks, pie-crust
- 367 Two American brass candlesticks  
*Lent by Mrs. James A. Garland*

- 368a Florentine clock, XVII Century
- b Neapolitan clock, XVI Century
- c Venetian clock, XVI Century
- d French clock, Louis XIV
- e French clock, Henri III  
*Lent by Mr. J. Templeman Coolidge, Jr.*

- f Neapolitan clock, early XVII Century  
*Lent by Mrs. James H. Perkins*

- g Small Florentine clock *Lent by Mrs. John F. Perkins*

## IRON-WORK

- 370 Gothic steel knocker  
 371 Wrought-iron nail head  
 372 Wrought-iron nail head  
 373 Wrought-iron shell head from the Alhambra  
 374 Wrought-iron shell hook for stuffs  
*Lent by Mr. Francis R. Allen*
- 376 Wrought-iron door knocker, French Gothic  
 377 Two wrought-iron tent pegs, Early Arabic  
*Lent by Mr. F. G. Macomber*
- 378 Two old Gothic candelabra, XVI Century  
*Lent by Mr. I. M. Gaugengigl*
- 379 Wrought-iron candlestick, German, late XVII Century  
 380 Italian wall fountain and bronze basin, XVIII Century  
*Lent by Mr. Dwight Blaney*
- 381 Wrought-iron battle bells from Bologna, XIV Century  
*Lent by Tavern Club*
- 382 Metal Italian openwork tray *Lent by Mr. A. W. Longfellow*
- 383 Iron-bound jewel case, late Gothic  
*Lent by Miss Elizabeth W. Perkins*
- 384 Wrought-iron Spanish grille, XVII Century  
 385 Wrought-iron Italian grille, XVI Century  
 386 Wrought-iron Italian scaldino (copper bowl), XVII Century  
*Lent by Messrs. Shreve, Crump & Low*
- 388 Norwegian iron treasure chest  
*Lent by Mrs. James A. Garland*
- 389 Renaissance iron fire screen and cranes  
*Lent by Mrs. J. Montgomery Sears*

- 390 Wrought-iron Spanish nail head and plates  
*Lent by Miss Mary C. Sears and Miss Agnes St. John*
- 391 French Gothic andirons *Lent by Mrs. J. Montgomery Sears*
- 392 Engraved wrought-iron treasure chest, Spanish  
*Lent by Mr. Henry D. Sleeper*
- 393 Wrought-iron altar rail in three panels, French, XVIII  
 Century *Lent by Mr. Guy Lowell*
- 394 Pair Florentine Renaissance andirons  
*Lent by Mr. J. Templeman Coolidge Jr.*
- 395 Old Spanish iron grille, or espetera  
*Lent by John Chadwick Company, New York*
- 396 Thirteen Gothic keys, iron  
*Lent by Mr. Joseph Lindon Smith*
- 397 Wrought-iron French clock
- 398 Wrought-iron Florentine knocker, XV Century
- 399 Wrought-iron Gothic key from Venice
- 400 Wrought-iron furniture handle, Italian
- 401 Wrought-iron French crane from Canada  
*Lent by Mr. J. Templeman Coolidge, Jr.*
- 402 Wrought-iron steel lock, in Gothic style, designed and  
 made by Frank L. Koralewsky  
*Lent by Frederick Krasser & Co.*
- 403 Wrought-iron Florentine andirons, XVII Century  
*Lent by Mr. John T. Coolidge*
- 404 Wrought-iron French Gothic andirons  
*Lent by Mr. Dwight Blaney*
- 406 Four wrought-iron ecclesiastical candelabra, XVIII Cen-  
 tury *Lent by Mrs. Robert G. Shaw, 2d*

## PRINTS

- 407 Pollaiuolo. Ten Nude Fighting Figures
- 408 Mantegna. Sea Divinities
- 409 Mantegna. Christ in Limbo
- 410 Mantegna. Entombment
- 411 Zoan Andrea. Dance of Women
- 412 Campagnola. Saint John the Baptist
- 413 Dürer. Melancholia
- 414 Dürer. Saint Eustace
- 415 Dürer. Saint Jerome
- 416 Dürer. Madonna with the Monkey
- 417 Dürer. Knight, Death, and the Devil
- 418 Dürer. The Dream
- 419 Rembrandt. The Entombment
- 420 Rembrandt. The Death of the Virgin
- 421 Rembrandt. The Raising of Lazarus
- 422 Rembrandt. Christ Preaching
- 423 Rembrandt. Portrait of Sylvius
- 424 Rembrandt. Blind Tobit
- 425 Schoengauer. The Adoration
- 426 Lucas van Leyden. The Death of the Monk Sergius
- 427 Lucas van Leyden. David playing before Saul
- 428 Dürer woodcut, The Four Riders. From the "Apocalypse"  
*Lent by Mr. Francis Bullard*





## ORIGINAL DRAWINGS

- 429 Bernini, Figure design for Fountain
- 430 Bernini, Angel
- 431 Michel Angelo
- 432 Timoteo Viti
- 433 Tiepolo
- 434 Julio Romano
- 435 Veronese
- 436 Raphael
- 437 Claude Lorraine
- 438 Fra Bartolomeo *Lent by Mrs. E. D. Brandegee*

- 439 Millet. Bergère contre un arbre. Pastel  
*Lent by Mr. John S. Ames*

- 440 Millet. La gardeuse d'oies. Pastel  
*Lent by Miss Mary S. Ames*

- 441 Millet. La provende des poules. Crayon
- 442 Millet. Les bergères assises. Crayon  
*Lent by Mr. Oliver Ames*

- 
- 443 Two George Morland prints *Lent by Mrs. Garland*

- 444 Print, Paul Revere's View of Boston, 1768  
*Lent by Mrs. Nathaniel Thayer*

## FURNITURE

- 445 Lacquer cabinet  
 446 English needle-point wing chair, Early XVIII Century  
 447 XVII Century English chair  
 448 XVII Century English chair  
*Lent by Miss Mary Shreve Ames*
- 449 Pannetière. From the South, or "Midi," of France.  
 Frequently heirlooms in rich peasant families. The  
 upper part to contain bread, the lower flour. XVIII  
 Century, French walnut  
*Lent by Mr. Charles J. White*
- 450 Norwegian Chest  
 451 Small casket, German, XVIII Century  
 452 Pair Italian candlesticks, carved and painted angels  
 453 Spanish cabinet  
*Lent by Mrs. Charles J. White*
- 454 Red lacquer mirror frame  
*Lent by Mr. Charles H. Tyler*
- 455 Spanish XVII Century table  
*Lent by Mr. A. Piatt Andrew*
- 456 Small Italian chest  
 457 Italian table  
 458 Spanish writing cabinet  
*Lent by Mrs. J. Montgomery Sears*
- 459 Italian carved wood mirror frame, XVIII Century  
 460 Gothic dresser, Italian  
*Lent by Mr. Henry Davis Sleeper*
- 461 Four stained-glass window panels, German late Gothic  
*Lent by Mrs. James A. Garland*
- 462 Wainscot chair, English, XVII Century  
*Lent by Miss Perkins*
- 463 Jacobean Bible box  
*Lent by Mrs. Isaac Patch*
- 464 Old Spanish carved wood frame with mirror  
 465 Old Spanish carved wood frame with mirror  
*Lent by Mr. Nicholas Martin*

- 466 Old Italian cardinal's arm chair, XVI Century
- 467 Old Italian carved over-door panel, arms of the Barberini family in centre

*Lent by Mr. Nicholas Martin*

- 468 German carved wood, polychrome Madonna, Early XVI Century
- 469 Section polychrome frieze, Spanish, XVIII Century
- 470 Italian carved wood, polychrome angel, XVI Century
- 471 Italian carved wood, polychrome angel, XVI Century
- 472 Spanish church door, polychrome, XVII Century
- 473 Spanish church door, polychrome, XVII Century
- 474 Spanish carved wood, polychrome over-door, XVII Century

*Lent by Mr. and Mrs. Eliot Hubbard*

- 475 Renaissance door panels from a convent in Italy,—Convent of Madonna di Cassaluce in Aversa, near Naples
- 476 XVII Century carved walnut panel, Saint George

*Lent by Mr. Pacciarella*

- 477 Old Portuguese chair, leather-covered

*Lent by Mr. John E. Peabody*

- 480 Old Spanish carved walnut panel. Subject, "The Siege of Granada"
- 481 Old Spanish carved walnut panel. The same
- 482 Old Spanish carved wood corbel
- 483 Old Spanish carved wood corbel

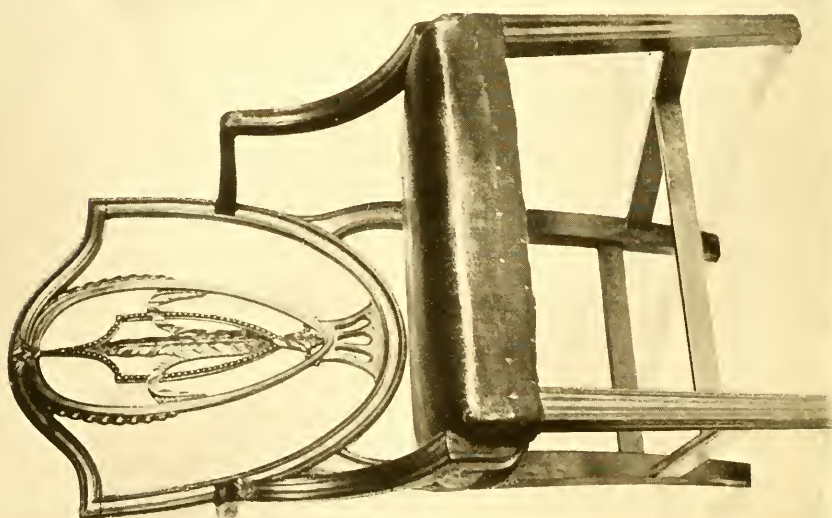
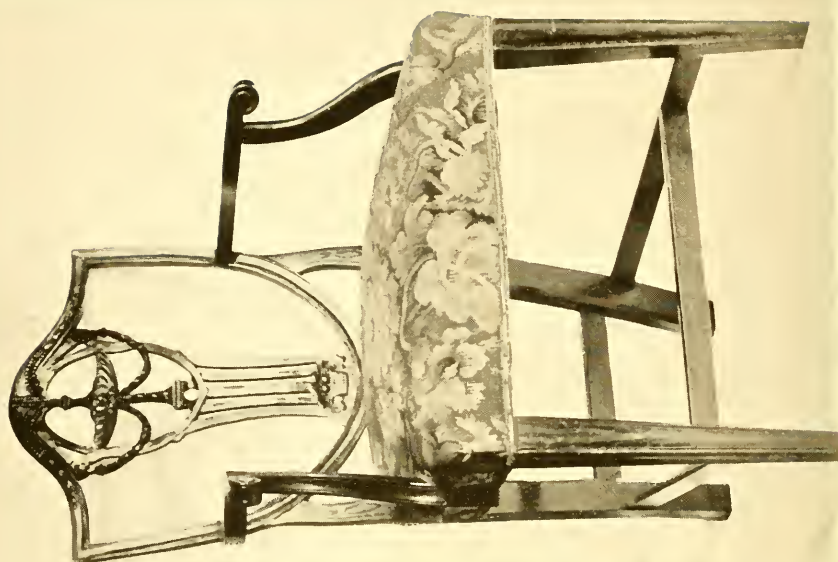
*Lent by Mr. Nicholas Martin*

- 484 Old English bed cover
- 485 Pair Louis XV card tables with lacquer
- 486 Elizabethan bed with old original hangings
- 487 Chaise longue, Renaissance
- 488 Louis XV screen
- 489 Italian state chair
- 490 Elizabethan arm chair
- 491 English side chair, Renaissance
- 492 English arm chair, Renaissance
- 493 Italian scissor chair
- 494 Bardini table
- 495 Stall chair
- 496 Two oak stools

*Lent by Mrs. James A. Garland*

- 501 Spanish bedstead, about 1700  
502 Italian table, about 1700  
503 Old English settee, about 1650  
504 Cupboard, Brittany, about 1650  
505 Chest, French Renaissance, about 1650  
506 Chest, Old Portuguese, about 1650  
507 Missal stand, Italian Gothic  
508 Old Spanish chest, about 1680  
509 Old Spanish refectory table, about 1720  
510 Old English linen press, Queen Anne period  
*Lent by Messrs. Koopman & Co.*
- 511 Bishop's chair  
512 Carved ebony cabinet, Early XIX Century. Formerly  
belonging to Empress Eugénie *Lent by Mr. Crump*
- 513 Mirror, in carved wood and gilded frame  
*Lent by Mrs. George M. Cushing*
- 514 Jacobean oak bench, 1635  
515 Jacobean oak bench, 1635  
516 Jacobean oak court cupboard, dated 1688  
517 Jacobean bulbous leg table, dating about 1650  
518 Early Tudor linenfold chest, 1485-1509  
519 Jacobean oak dresser, 1650  
*Lent by Messrs. Cooper & Griffith*
- 520 Small Flemish chest on legs, Late XVII Century  
*Lent by Mr. Wallace Bryant*
- 521 Hispano-Mauresque cabinet and stand  
*Lent by John Chadwick Company, New York*
- 527 Sansovino reliquary *Lent by Mrs. Everett Morss*
- 528 Early English Jacobean oak wardrobe or linen press  
*Lent by Mr. Adams*
- 529 Early Dutch chair, 1690  
530 Spanish iron jewel box, Gothic  
*Lent by Miss Elizabeth W. Perkins*





- 531 Small Italian iron-bound box, Persian lacquer lining,  
XVII Century *Lent by Mr. Charles H. Parker*
- 532 Italian table *Lent by Mrs. Garland*
- 535 Chest on chest, "Rising Sun" carved on middle drawer  
at top, mahogany *Lent by Dr. Charles Pickering Putnam*
- 536 Highboy, walnut bonnet top
- 537 Hepplewhite side chair *Lent by Mr. Wallace Bryant*
- 538 Tip table, acanthus carving in centre, walnut  
*Lent by Dr. Charles Pickering Putnam*
- 539 Chippendale chest on chest
- 540 Chippendale ladder-back arm chair, lacquered
- 541 Chippendale ladder-back side chair, lacquered  
*Lent by Mrs. J. Montgomery Sears*
- 542 Lacquered metal tea tray, English, XVIII Century  
*Lent by Mr. Henry D. Sleeper*
- 543 Hepplewhite arm chair, mahogany  
*Lent by Mr. B. Wendell, Jr.*
- 544 Chippendale chair. Belonged to President Willard, H.C.  
*Lent by Miss Theodora Willard*
- 545 Highboy, made by Rev. Theophilus Pickering, brother of  
Colonel Timothy Pickering, at one time Washington's  
secretary *Lent by Dr. Charles Pickering Putnam*
- 546 Chippendale arm chair. Belonged to Governor Hutch-  
inson
- 547 Sheraton chair. Belonged to Governor Hutchinson  
*Lent by Mrs. L. B. Taft*
- 548 Bench, Early Georgian
- 549 Chair, Early Georgian
- 550 Two girandoles *Lent by Mrs. J. Montgomery Sears*

- 551 Desk  
 552 Double chair, walnut  
 553 Sheraton chair  
 554 Bureau, block front  
*Lent by Mr. Dwight M. Prouty*
- 555 Tea table  
 556 Chippendale stool  
 557 Chippendale arm chair  
*Lent by Mr. Dudley Pickman*
- 558 Hepplewhite side chair  
*Lent by Miss Lucy Lowell*  
 559 Grandfather chair  
*Lent by the Misses Loring*
- 560 Chippendale card table  
 561 Chippendale arm chair  
*Lent by Mrs. John Homans*
- 562 Sheraton chair  
*Lent by the Misses Hamlen*
- 563 Chippendale sofa, mahogany  
 563a Two eagle candelabra, from Gov. Wentworth Mansion,  
 Portsmouth  
*Lent by Mr. J. T. Coolidge, Jr.*
- 564 Chippendale chair  
*Lent by Miss Harriet J. Guild*
- 565 Gilt mirror, scroll top  
*Lent by Mr. Robart*
- 566 Chippendale arm chair, mahogany  
 567 Secretary desk, Chinese ornamentation  
*Lent by Mrs. James A. Garland*
- 568 Adam painted chair  
 569 Hepplewhite chair  
*Lent by Mrs. Samuel R. Fuller*
- 570 Martha Washington arm chair, mahogany  
 571 Hepplewhite table, mahogany  
*Lent by Mr. Hollis French*
- 572 Hepplewhite chair  
 573 Hepplewhite chair  
*Lent by Mrs. Lucien Carr*

574 Chair, San Domingo mahogany  
 575 Mahogany tray, pie-crust edge  
 576 Martha Washington arm chair  
 577 Curate's assistant table, tripod base  
 578 Collection of enamel mirror knobs  
 579 Table, "pie-crust" ball and claw feet  
 580 Knife and spoon box  
 581 Hepplewhite arm chair  
 582 Hepplewhite arm chair  
 583 Chippendale arm chair  
 584 Sheraton what-not table *Lent by Mr. Dwight Blaney*

585 Sheraton tambour desk with cabinet  
 586 Sheraton tambour desk with cabinet  
 587 Sheraton arm chair  
 588 Sheraton chair with drapery  
 589 Sheraton chair with lattice  
 590 Sheraton work table with bag  
 591 Sheraton sewing table  
 592 Sheraton miniature chest drawers  
 593 Sheraton table desk, tambour lid  
 594 Pair ornamental flower pieces (framed), 1720  
 595 Duck foot roundabout chair  
 596 Claw and ball foot chair  
 597 Ladder-back chair  
 598 Claw and ball foot, drop leaf table  
 599 Small duck foot, drop leaf table  
 600 Claw and ball foot lowboy  
 601 Block front desk with scroll top cabinet  
 602 Tall Dutch clock, kettledrum base (Thomas Thomasen)  
 603 English mantel clock (Joseph Stevens)  
 604 Hepplewhite oval work table  
 605 Hepplewhite corner washstand  
 606 Brass bowl and pitcher for same  
 607 Dressing glass  
 608 Wine cooler  
 609 Wine cooler  
 610 Miniature tall clock (R. Tower, Kingstown)  
 611 Birch miniature chest drawers  
 612 Miniature bureau, walnut  
 613 Miniature washstand and cradle

*Lent by Mr. Francis H. Bigelow*

614 Chippendale arm chair *Lent by Miss Beck*

- 615 Fire screen, tapestry in frame  
 616 Chippendale oval table, Chinese ornamentation  
*Lent by Miss Mary S. Ames*
- 617 Mirror  
*Lent by Mr. Holker Abbott*
- 
- 618 Birch chair  
 619 Walnut arm chair, Spanish type  
*Lent by Mr. Dwight Blaney*
- 620 Candle stand  
*Lent by Mr. Dwight M. Prouty*
- 621 Birch chair  
 622 Butterfly table  
 623 Child's high chair, beech  
 624 Mirror  
*Lent by Mr. Dwight Blaney*
- 625 Queen Anne highboy  
*Lent by Mr. Wallace Bryant*
- 626 Day bed, eight legs and stretchers, maple  
 627 Highboy, curly maple  
 628 Child's high chair  
 629 Wing chair  
*Lent by Mr. Hollis French*
- 630 Arm chair  
*Lent by the Misses Hamlen*
- 631 Queen Anne arm chair  
*Lent by Miss Elizabeth W. Perkins*
- 632 Gate table  
 633 Dressing table  
 634 Arm chair  
*Lent by Mr. Dwight M. Prouty*
- 635 Colonial pipe tongs, three pairs,—2 pair iron tongs, 1 pair  
 brass tongs  
*Lent by Mr. Charles B. Barnes, Jr.*
- 636 Collection of American Pewter  
*Lent by Mr. Henry D. Sleeper*

637 Collection of early American blown glass, china, etc.

638 Large iron lantern

(a) Group of American silhouettes

(b) Pair of color prints

(c) Tall clock

(d) Glass clock, English, 1800

(e) Urn and candlesticks of painted pewter

*Lent by Mr. Henry D. Sleeper*

639 Two large embroidered pictures

*Lent by Mrs. John Heard*

*From the Collection of Mr. Charles H. Tyler*

The following group illustrates the very earliest of furniture used in America. In many instances paint is used to supply the effect produced in more finished styles by carving and inlay. The chests of drawers and other pieces so decorated by painting in many instances when originally found had been covered by many coats of solid color. On removing these coats the original designs and colors now faithfully brought out were found.

- 640 Gate-legged table, English oak, early in 1600
- 641 Four children's chairs
  - (a) English oak, early in 1600
  - (b) American, painted, early in 1700
  - (c) American, rosewood, early in 1800
  - (d) American, mahogany, early in 1800
- 642 Two children's beds or dolls' beds
  - (a) American, turned, about middle of 1700
  - (b) American, mahogany, late in 1700
- 643 Three cradles
  - (a) English oak, early in 1600
  - (b) American, mahogany, early in 1700
  - (c) American, mahogany, inlaid canopy, about middle of 1700
- 644 Turned-legged, drop leaf desk, American, maple, latter part of 1600
- 645 Veneered mirror, probably English, early in 1700
- 646 Chest of drawers, American, latter part of 1600
- 647 Chest, American, 1702
- 648 Chest of drawers, in two parts, American, latter part of 1600
- 649 Fiddle-back chair, American, walnut, about middle of 1700
- 650 Court cupboard, American, painted, latter part of 1600 or first part of 1700
- 651 Windsor chair, American, about middle of 1700
- 652 Painted chest, American, latter part of 1600 or first part of 1700
- 653 Duck foot chair, American, about middle of 1700
- 654 Chest, American, oak, about middle of 1700
- 655 Duck foot chair, American, about middle of 1700
- 656 Turned chair, American, oak, early in 1700
- 657 Court cupboard, American, oak, latter part of 1600
- 658 Pair painted frame mirrors, American, latter part of 1600
- 659 Three slat-back or banister-back chairs, American, early in 1700





*From the Collection of Mr. Charles H. Tyler*

- 660 Court cupboard, English, oak, early in 1600
- 661 Chest of drawers, English, oak, latter part of 1600
- 662 Three wrought-iron candle holders, probably English, early  
in 1600
- 663 Slat-back or banister-back arm chair, American, early in  
1700
- 664 Painted chest with two American drawers, latter part of  
1600 or first part of 1700
- 665 Collection of pewter, English and American
- 666 Collection of Bennington and like ware, American
- 667 Court cupboard, English, oak, middle of 1600
- 668 Court cupboard, American, middle of 1600
- 669 Chest, American, oak, 1699
- 670 Six-legged highboy, American, veneered, early in 1700
- 671 Two triangle chairs, English, early in 1600
- 672 Turned chair, American, oak, early in 1600
- 673 Double chair, or courting seat, American, late in 1600
- 674 Drop leaf table, American, late in 1600
- 675 Secretary, American, late in 1700
- 676 Secretary, probably English, early in 1700
- 677 Cupboard, Dutch, 1680
- 678 Chest, American, oak, early in 1600
- 679 Cupboard, Dutch, painted, early in 1600
- 680 Two cupboards, Dutch, oak, painted late in 1700
- 681 Painted chest with two drawers, American, latter part of  
1600 or first part of 1700
- (a) Three hanging clocks

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(b) Early American wall clock *Lent by Mrs. S. J. Mixter*

## SAMPLERS

- 682 Sampler, "Hannah C. March," 1808  
 683 Sampler, "Mary Adams," 1816  
 684 Sampler, "Betsy Adams," 1796  
 685 Sampler, "Pamela Haven," 1812  
 686 Sampler, "Betsy Butterfield," 1804  
 687 Sampler, "Cynthia Adams," 1798  
 688 Sampler, "Mary Leach"  
 689 Sampler, "Fanny Butterfield," 1800  
 690 Sampler, "Mary L. Bicknell," 1827  
 691 Sampler, "Sally W. Baker," 1812  
 692 Sampler, "Mary A. Dungan," 1821  
 693 Sampler, "Salina Douglass Wilton," 1823  
 694 Sampler, "Catherine March," 1806  
*Lent by Mr. James L. Little*
- 695 Sampler, "Rachel Marter," 1810  
*Lent by Mr. Francis H. Bigelow*
- 696 Sampler  
 697 Sampler  
*Lent by Mrs. George Cushing*
- 698 Pair early American blown-glass bottles  
*Lent by Mr. Henry D. Sleeper*
- 699 Sampler, "Jane Messenger," 1844  
 700 Sampler, "Mary Blott," 1786  
 701 Sampler, 1794  
 702 Sampler, "Mary Ann Cram," 1802  
 703 Sampler, "Julia O'Brien," 1812  
 604 Sampler, "Harriet Cornish," 1825  
 705 Sampler, "Lydia Robertson," 1780  
 706 Sampler, "Eliza Stewart," 1843  
 707 Sampler, "Susana Booth," 1798  
 708 Sampler, "Harriot Kemp," 1811  
*Lent by Mr. A. Piatt Andrew*
- 709 Two samplers, dated 1721 to 1724  
*Lent by Mrs. Charles J. White*
- 710 Sampler  
*Lent by Mrs. J. DeForest Danielson*

- 711 American sampler, dated 1800  
*Lent by Mrs. Charles J. White*
- 712 Sampler  
*Lent by Mr. Henry D. Sleeper*
- 713 Sampler  
*Lent by Mrs. Charles J. White*
- 714 Sampler  
*Lent by Miss J. M. Wise*
- 715 Sampler  
*Lent by Mr. Henry D. Sleeper*
- 716 Sampler  
*Lent by Mrs. William Lawrie*
- 717 Sampler
- 718 Sampler  
*Lent by Miss E. B. Putnam*

## BROCADES AND EMBROIDERIES

- 719 Old gold appliqué on red velvet, Spanish
- 720 Old gold appliqué on red velvet, Spanish
- 721 Old gold appliqué on red velvet, Spanish
- 722 Old gold appliqué on red velvet, Spanish
- 723 Old gold appliqué on red velvet, Spanish
- 724 Old gold appliqué on red velvet, Spanish
- 725 Old gold appliqué on red velvet, Spanish
- 726 Old gold appliqué on red velvet, Spanish
- 727 Old gold appliqué on red velvet, Spanish

*Lent by Mr. Nicholas Martin*

### 728 Embroideries

- (a) Band and section of panel of an orphrey, Spanish, early XVI Century. Embroidered in gold thread and colored silks
- (b) Orphrey, Portuguese, Early XVI Century, transitional period between the Gothic and Renaissance
- (c) Panel of velvet, French, XVI Century, end of the reign of Francis I.
- (d) Corporal cloth, French, Middle XVI Century. Ecclesiastical emblems enclosed in panels embroidered on linen
- (e) Guipure lace, point de Raguse. Section of panel, French period of the Regency
- (f) Rose-colored silk, on which is embroidered in point de Chaînette and paillettes a foliated design

*Lent by Mr. Samuel B. Dean*

- 729 Old Spanish appliqué border
- 730 Old Spanish appliqué border
- 731 Old Spanish appliqué border
- 732 Old Spanish appliqué border
- 733 Old Spanish appliqué border
- 734 Old Spanish appliqué border
- 735 Old Spanish appliqué border
- 736 Old Spanish appliqué border
- 737 Old Spanish appliqué border
- 738 Old Spanish appliqué border
- 739 Old Spanish appliqué border
- 740 Two Spanish damask curtains, XVIII Century

*Lent by Mr. Nicholas Martin*

- 741 Map of British Isles, needlework on satin. Done by  
Betsy Scott, step-daughter of Governor Hancock  
*Lent by Mrs. Charles H. Wood*
- 742 Pair blue and white hangings  
743 Pair blue and white hangings, 1833  
*Lent by Miss Charlotte E. Maxwell*
- 744 Italian XVI Century brocade. Six pieces Italian, French,  
and Spanish brocade.  
*Lent by Mr. J. T. Coolidge, Jr.*
- 745 Old Spanish appliqué valance
- 746 Old Spanish wall panel  
747 Old Spanish wall panel  
748 Old Spanish wall panel  
749 Old Spanish wall panel  
750 Old Spanish wall panel  
751 Old Spanish wall panel  
752 Old Spanish wall panel  
753 Old Spanish wall panel  
754 Old Spanish wall panel  
755 Old Spanish wall panel  
*Lent by Mr. Nicholas Martin*
- 756 Church vestment, dalmatic  
757 Church vestment, cope  
*Lent by Mrs. Charles J. White*
- 758 Persian embroidery  
*Lent by Mr. Denman W. Ross*
- 759 Two XVIII Century damask curtains, Spanish  
*Lent by Mr. Nicholas Martin*
- 760 Old Cashmere shawl, yellow ground  
761 Old Cashmere shawl  
762 Border of old Cashmere shawl  
763 Border of old Cashmere shawl, yellow ground  
764 Indian brocade border  
*Lent by Mrs. George R. Fearing*
- 765 Chinese embroideries  
(c) Chinese coat, blue and black embroidery  
(d) Chinese coat, blue and black embroidery  
*Lent by Miss Louise Nathurst*

- 766 Church vestment, cope *Lent by Mrs. Charles J. White*
- 767 Three lengths Spanish appliqué gold on black velvet  
*Lent by Mr. Nicholas Martin*
- 772 Italian curtain, red, white ground, XVIII Century
- 773 Italian curtain, red, white ground, XVIII Century
- 774 Italian curtain, red, old gold ground, XVIII Century
- 775 Italian curtain, red, old gold ground, XVIII Century
- 776 Italian curtain, red, yellow appliqué design, XVII Century
- 777 Italian curtain, red, gold embroidery design, XVII Century
- 778 Italian curtain, red, gold embroidery design, XVII Century
- 779 Curtain, blue, embroidered eagles, XVII Century
- 780 Curtain, blue, embroidered pelican, XVII Century
- 781 Lambrequin, red velvet, XVI-XVII Century
- 782 Lambrequin, red velvet, XVI-XVII Century
- 783 Curtain, old gold, no design, XVII-XVIII Century
- 784 Lambrequin, flowers, white ground, red velvet border and  
gold appliqué, XVIII Century
- 786 Spanish horse trapping, red and yellow appliqué em-  
broidery *Lent by Mrs. James A. Garland*
- 788 Italian curtain, red, gold embroidery, XVII Century
- 789 Italian yellow velvet, XVIII Century
- 790 French brocade, blue and white, Chinese influence, XVIII  
Century
- 791 French brocade, blue and white, XVIII Century
- 792 Portuguese buff cover, XVIII Century
- 793 White embroidered curtain
- 794 Spanish blue velvet, gold appliqué, XVIII Century
- 795 Italian cherry velvet brocade, XVI-XVII Century
- 796 Italian cherry velvet brocade, XVI-XVII Century
- 797 Italian cherry velvet brocade, XVI-XVII Century
- 798 Spanish blue silk, gold embroidery, coat of arms, XVII-  
XVIII Century
- 799 Old Japanese brocade
- 800 Red velvet curtain
- 801 Red velvet curtain
- 802 Chalice veil and stole of priest's robe, French or Italian,  
XVIII Century
- 803 Italian or Turkish cover, green, red, yellow  
*Lent by Mrs. James A. Garland*

- 804 Genoese velvet curtain, band at bottom, gold and silver  
appliqué  
805 Genoese velvet curtain, band at bottom, gold and silver  
appliqué  
806 Genoese velvet curtain, band at bottom, gold and silver  
appliqué  
807 Genoese velvet curtain, band at bottom, gold and silver  
appliqué  
808 Curtain to match  
809 Curtain to match  
810 Curtain to match  
811 Bright red cover  
813 Yellow velvet hanging  
814 Red curtain  
815 Two valances  
816 Velvet priest's stole  
819 Uncut Venetian velvet valances  
820 Red velvet square  
821 Peacock blue square

*Lent by Mrs. James A. Garland*

## JEWELRY

- 822 Ring No. I, ancient scarab, probably Etruscan, showing  
marks of having been through fire
- 823 Ring No. II, ancient talismanic ring, once belonging to  
an Arab sheik
- 824 Ring No. III, once belonging to Elder James Penn, Colo-  
nial patriot, probably brought by him from England  
in 1630 *Lent by Miss Susanna Willard*
- 825 Spanish or Portuguese topaz necklace, XVIII Century
- 826 Normandy cross
- 827 Hungarian clasp
- 828 English brooch (padlock), about 1820
- 829 English brooch, heart-shaped, XVIII Century
- 830 Small ornament, Gothic design, XVIII Century
- 831 Bohemian necklace
- 832 Two silver bracelets, Arabian
- 833 Early XVIII Century pearl and ruby pendant, Italian,  
worn by rich Lombard peasants, and handed down as  
heirlooms
- 834 Turquoise clasp, worn by Hungarian noblemen on great  
occasions
- 835 Pyx, Louis XV *Lent by Mrs. Charles J. White*
- 836 Spanish order of Santo Spirito, paste (XVII Century),  
set in silver, pelican at the base of the cross
- 837 Spanish ornament, green crystals, XVII Century
- 838 Spanish silver and paste necklace, XVII Century
- 839 Hungarian enamel ornament (baroque), gold peacocks and  
pearl grapes
- 840 Old Brittany cross crystals, XVII Century
- 841 French ornament, Louis XV
- 842 Russian blue enamel and silver cross, Byzantine
- 843 Two Russian silver (Saint Andrew) crosses
- 844 Two Russian silver crosses, green enamel
- 845 Two Russian Icons, Madonna and Saint Nicholas, triptych
- 846 Old Venetian Byzantine cross
- 847 Sicilian peasant ear rings
- 848 French cross, pink crystals, in leather case
- 849 Swiss peasant ornament, silver
- 850 Silver cross, German, with names of saints engraved
- 851 Three Spanish peasant buttons, XVII Century
- 852 Gothic dagger, Spanish *Lent by Miss Elizabeth W. Perkins*

- 853 French pendant, XVIII Century, silver and paste, "Saint  
Esprit"
- 854 Italian giardinero ring
- 855 Italian giardinero ring
- 856 Italian giardinero ring
- 857 Italian belt buckle, red and blue stones
- 858 Breast pin
- 859 Egyptian bracelet, brass points  
*Lent by Mrs. John Forbes Perkins*
- 860 Enamel box, French, XVIII Century
- 861 Watch, French, XVIII Century, made by Le Roy, of Paris  
*Lent by Mr. Henry D. Sleeper*
- 862 Spanish ornament, gold cross with amethysts  
*Lent by Mrs. Robert Shaw Russell*
- 863 Sicilian carved gold beads, about 1780
- 864 Sicilian ear ring, about 1800
- 865 Venetian mounted rose diamond pins  
*Lent by Mrs. Everett Morss*
- 866 Miniature of Charles Gilbert Stuart, by Miss Sarah Good-  
rich, set in bracelet made of the hair of Mr. and Mrs.  
Gilbert Stuart *Lent by Mr. and Mrs. Josiah Quincy*
- 867 Portuguese order
- 868 Intaglio brooch, antique
- 869 Cameo bracelet, latter half of XVIII Century
- 870 Old marquise ring  
*Lent by Mrs. Thornton K. Lothrop*
- 871 Antique Magyar jewel of emeralds and pearls  
*Lent by Miss C. E. Sears*
- 872 Silver pin, German, with stones  
*Lent by Miss Mary Lee Ware*
- 873 Ring, Antique Greek intaglio, with profile of Hercules and  
Omphale, 2,000 to 2,500 years old (Dazzi Collection  
of Leghorn)
- 874 Ring, red scarab, III Century B.C., Cumæ, Italy  
*Lent by Miss Ellen F. Moseley*

- 875 Ring with seal of banded sard, figure of Flora  
876 Ring, period Louis XIV, miniature covered with a topaz  
877 Ring, Italian, having mirror and drawer in the top  
878 Ring, two serpents entwined, XVII Century, found in  
Capri  
879 Ring, Old Persian, silver (gilded), three uncut emeralds  
880 Ring, enamelled, "Memento Mori," found in 1897 at foot  
of Canal Street, Boston, some 14 feet below surface  
and 4 feet below tide level. The locality was once a  
part of the harbor  
881 Ring of heavy gold, signs of the Zodiac, African  
882 Fisherman's ring, Scandinavian, silver, XVIII Century  
883 Fisherman's ring similar to the above.  
From the Wales Collection  
885 Bezel of antique Montenegrin peasant's ring, four hundred  
years old. Bought in Cettinge in 1906  
886 Italian ring in form of a crucifix  
887 Hollow gold ring for holding perfume  
888 Box of pure silver, XVI Century, filigree work originally  
filled in with colored enamel, Persian  
889 Antique silver Chinese box, carved on all sides  
890 Gold bracelet, foliage, one carbuncle, 1850  
891 Necklace and cross of gem garnets, period Louis XVI.  
Bought in Normandy in 1884  
892 Ecclesiastical pendant, enamelled on gold and set with  
sapphires and rubies. Similar to those in the Spitzer  
Collection *Lent by Miss Ellen F. Moseley*  
893 Gold locket, with head of Washington in medallion. In  
scription, "He in glory, the world in tears"  
*Lent by Mr. Francis H. Bigelow*  
894 Old Spanish comb *Lent by Mrs. William Caleb Loring*  
895 Necklace and bracelet, garnets and pearls, latter part of  
XVIII Century  
*Lent by Mr. William McM. Woodworth*  
896 Gold bracelet *Lent by Mrs. Winthrop Sargent*  
897 Pair paste buckles, 1760  
898 Old Italian pendant *Lent by Miss Georgiana G. Eaton*

- 899 Locket containing hair of John and Abigail Adams, painted just before his departure for Europe as minister to France, given by his wife Abigail to her cousin Hannah Quincy. Painting done with the hair itself ground fine, which is a lost art. Motto on shield, "I yield, whatever is, is right"
- 900 Aquamarine brooch, Early XIX Century  
*Lent by Miss Georgiana G. Eaton*
- 901 Seven gold beads with cornelian balls and rubies inserted, Ceylon
- 902 Ruby and pearl pendant from Ceylon
- 903 Gold wedding collar
- 904 Gold wedding collar
- 905 Silver gilt, Indian, from Ceylon
- 906 Singalese gold necklace
- 907 Necklace, gold, coral, and beads, Ceylon
- 908 A string of Malay gold beads from Singapore
- 909 A string of Malay openwork gold beads from Singapore
- 910 A string of coral and gold beads from Ceylon
- 911 Long string of silver gilt beads from Kandy
- 912 Black beads and gold centrepiece
- 913 Black beads and gold centrepiece
- 914 Pair of ruby ear rings with pearls
- 915 Pair of ruby ear rings with pearls
- 916 Singalese ring worn by kings
- 917 Ruby brooch in shape of a bird
- 918 Three silver gilt buckles from Java
- 919 Gold necklace set with rubies
- 920 Gold and ruby bracelet
- 921 Coptic pendant, old glass from Cairo  
*Lent by Miss Louise M. Nathurst*
- 922 Mourning pin, representing on shell cameo head of Harrison Gray Otis, born 1765, died 1848
- 923 Mourning brooch containing hair of Elizabeth Lewis Otis, sister of Harrison G. Otis, born 1767  
*Lent by Mrs. A. A. H. Meredith*
- 924 Old Venetian pearl pendant *Lent by Mrs. Samuel Cabot*
- 925 Pair Russian pearl ear rings
- 926 German pendant
- 927 German cross *Lent by Mrs. W. R. Dyer*

- 928 Crystal and enamel ornament, a Shakespeare memorial.  
Formerly property of Jack Bannister, an English actor  
*Lent by Mr. Crump*
- 929 Gold and pearl pendant *Lent by Miss E. R. Tyson*
- 930 French châtelaine watch, XVIII Century
- 931 Sicilian pendant of the XVI Century  
*Lent by Miss S. P. B. Robins*

## EUROPEAN PORCELAIN

This exhibit is intended to show, as far as space permits, varied characteristic products of the more famous European porcelain manufactures during their best period,—from fifty to eighty years previous to the beginning of the XIX Century, when some of them ceased to exist and others produced wares inferior in quality and interest. Specimens of many of the types, such as the colored raised, or figure, work of Capo di Monte and the so-called rose du Barry of Sèvres, are at present practically unobtainable.

### 932 Old Berlin

- (a) Soup tureen and platter
- (b) Saucer, black decoration on cream. Very rare
- (c) Small plate, landscape
- (d) Pair Berlin figures

*Lent by Dr. James C. White*

### 933 Old Chelsea plate with peacock border

*Lent by Mrs. John Homans*

### 934 Lowestoft ware, blue and white flower decoration

### 935 Small bow cream pitcher, blue and white

### 936 Bristol cream pitcher, flower decoration

### 937 Framed Wedgwood medallions

*Lent by Mr. Dudley L. Pickman*

### 938 Whieldon plate

### 939 Whieldon pickle leaf

### 940 Pair Worcester sauceboats

### 941 Rockingham tray

### 942 Tournay plate

### 943 Bristol mug

### 944 Plate

*Lent by Mr. Francis H. Bigelow*

### 945 Vincennes sugar bowl and cover

### 946 Sèvres plate, "bleu de roi," with bird medallions, dated 1754

### 947 Sèvres plate, emerald green, with medallions of birds

*Lent by Mr. Dudley L. Pickman*

### 948 Sèvres pieces, "bleu de roi"

- (a) Tea pot, handle and cover

- (b) Sugar bowl, with cover

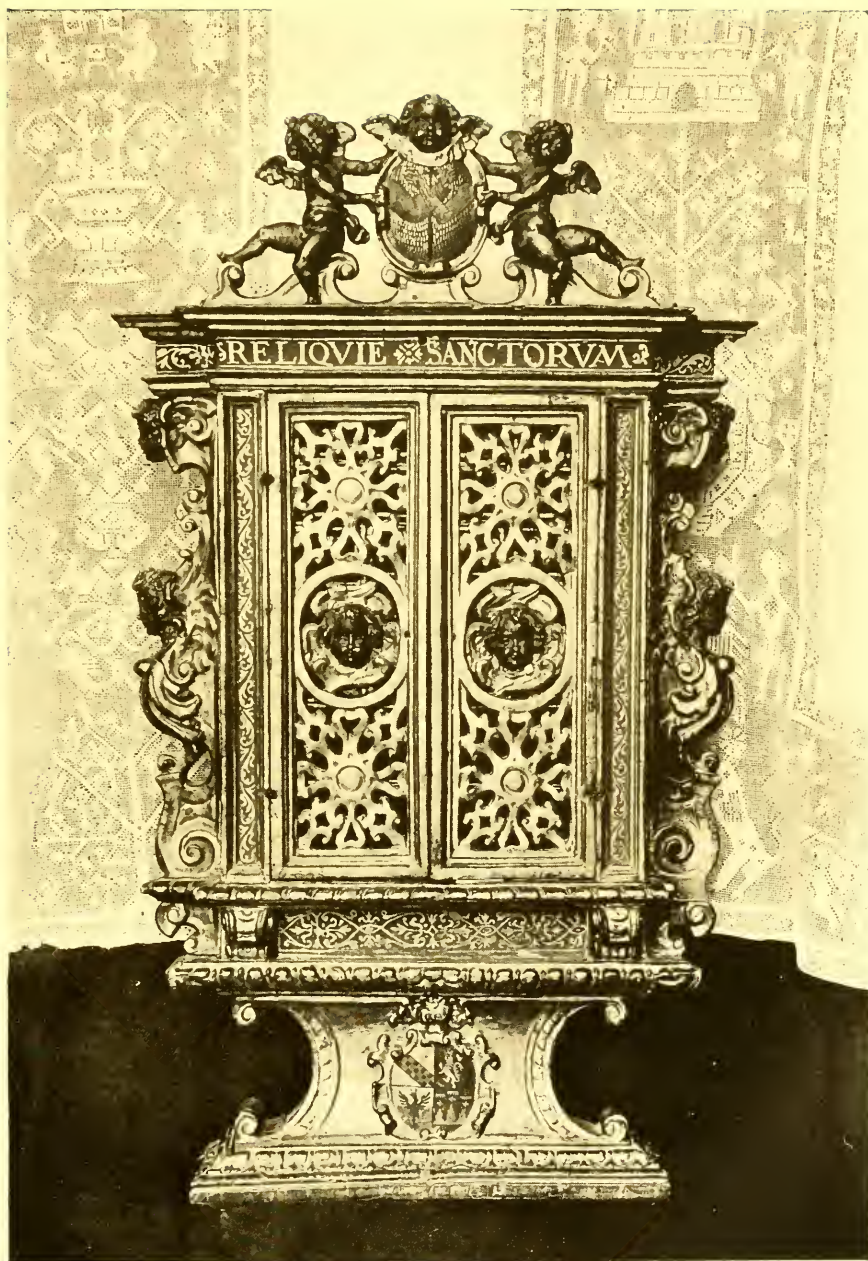
- (c) Cream pot

*Lent by Mr. Thomas Allen*

### 949 Sèvres cup and saucer, turquoise blue, gilt and flower medallions, 1755

*Lent by Mr. Dudley L. Pickman*

- 950 Sèvres dish with cover, canary yellow  
951 Sèvres tea service, œil de perdrix  
    (a) Tea pot with cover  
    (b) Sugar bowl with cover  
    (c) Tea cup with saucer  
    (d) Cream pot with cover *Lent by Mr. Thomas Allen*
- 952 Sèvres covered cup, apple green and flower medallions  
953 Small coffee pot, French soft paste, dark blue with  
    general Sèvres decoration  
954 Chantilly tea pot, Chinese decoration  
955 Menecy coffee pot and cover, birds decoration, soft  
    paste  
956 Tournay plate, soft paste, "gros bleu," gilt and flowers,  
    gold mark  
957 Old tea pot, hunting scene, black and gilt  
958 Meissen tea pot, very early Chinese period. Marryat  
    Collection  
959 Meissen bowl and cover, mark wand of Æsculapius.  
    Rare  
960 Tankard, Chinese period. Salm-Salm Collection  
961 Meissen sugar bowl and cover  
    *Lent by Mr. Dudley L. Pickman*
- 962 Large plate, Meissen  
963 Platter, Meissen  
964 Dish, Marcolini period, Meissen  
965 Plate, Watteau period, Meissen  
966 Cup and saucer, green and gold, Meissen, used only in  
    summer palace of the King of Saxony  
967 Pair of figures, "Night and Morning," Meissen  
    *Lent by Dr. James C. White*
- 968 Meissen coffee pot  
969 Meissen cup and saucer  
970 Meissen cup and saucer  
971 Meissen covered dish and platter  
972 Meissen cream pot  
973 Meissen tea pot  
974 Meissen cup and saucer, Marcolini period, 1774-1814  
    *Lent by Mr. Dudley L. Pickman*
- 975 Meissen Group (a)  
    Meissen Figure (b)  
    Meissen Sugar sifter (c)  
    Meissen Round box (d) *Lent by Mr. J. A. Lowell Blake*





- 976 Meissen china, Marcolini period, 1796  
     (a) Chocolate pot with cover  
     (b) Tea pot with cover  
     (c) Tea caddy with cover  
     (d) Bowl
- 977 Old Berlin vegetable dish with cover, decoration of flowers
- 978 Old Berlin vegetable dish with cover, decoration of flowers  
     *Lent by Mr. Thomas Allen*
- 979 Berlin plate, reticulate pink border flowers  
     *Lent by Mr. Dudley L. Pickman*
- 980 Royal Berlin church                      *Lent by Mr. Henry D. Sleeper*
- 982 Two salt cellars, Louis XVI  
     *Lent by Mr. J. Templeman Coolidge, Jr.*
- 983 Nymphenburg pieces, semi-classical decoration  
     *Lent by Mr. Dudley L. Pickman*
- 984 Fürstenberg  
     (a) Coffee pot, landscape  
     (b) Pair of vases, figure decoration  
         *Lent by Dr. James C. White*
- 985 Plate, border and central figure in black and gold  
     *Lent by Miss Susanna Willard*
- 986 Höchhst (Mayence) night lamp
- 987 Ludwigsburg coffee pot, raised flowers and single color landscape  
     *Lent by Mr. Dudley L. Pickman*
- 988 Old Vienna  
     (a) Small ewer  
     (b) Cup and saucer  
     (c) Cup and saucer  
     (d) Pair vases with figures, time of Maria Theresa  
     (e) Pair figures                      *Lent by Dr. James C. White*
- 989 Vienna cup and saucer, blue and gray medallion
- 990 Vienna cup and saucer, landscapes  
     *Lent by Mr. Dudley L. Pickman*



## MISCELLANEOUS

1008 Italian faience

- (a) Pair jars, blue scroll decoration
- (b) Pair jars, dark blue and orange
- (c) Jar
- (d) Jar
- (e) Jar
- (f) Jar
- (g) Jar

*Lent by Mr. Wm. McM. Woodworth*

1013 Set of reddish brown and gold Lowestoft

- (a) Gravy boat with cover and platter
- (b) Sauceboat
- (c) Salt cellar
- (d) Ladle
- (e) Platter
- (f) Salad bowl

*Lent by Miss Susanna Willard*

1014 Two Italian faience plaques, Urbine

1015 Two apothecary jars with spouts and handles, Early Italian faience

1016 Plaque, Early Italian, with annals and flowers

1017 Spanish (Talavera ware) apothecary jar

1018 Two tiles, "Hispano-Mauresque"

1019 Early Italian faience soup tureen

1020 Crust holder (from Toledo), Old Spanish

*Lent by Miss E. W. Perkins*

1023 "Fitzhugh" cup and saucer

*Lent by Miss Susanna Willard*

1024 German beer mug

*Lent by Mr. J. Templeman Coolidge, Jr.*

## ORIENTAL PORCELAIN AND POTTERY

### 1032 Chinese porcelains

- (a) Imperial peach bottle, Yung Chêng period, 1723-1735
- (b) Blue and white temple jar, Kang-hsi period, 1662-1722
- (c) Beaker, Kang-hsi period, 1662-1722
- (d) Vase, Kang-hsi period, 1662-1722
- (e) Hawthorn ginger jar, Kang-hsi period, 1662-1762
- (f) Ginger jar, famille rose, Yung Chêng period, 1723-1735
- (g) Vase, mirror black, Chien Lung period, 1736-1795
- (h) Vase, invested with a rouge coral glaze, Chien Lung period, 1736-1795
- (i) Cream white vase, Ch'eng-Hua period, 1465-1487
- (j) Koro, glaze of camelia green, Yung Chêng period, 1723-1735
- (k) Imperial yellow bowl, Ming period, 1368-1643
- (l) Octagonal bottle-shape vase, Yung Chêng period, 1723-1735

*Lent by Miss Mary Crease Sears and Miss Agnes St. John*

### 1033 Collection of Old Chinese jades and crystals

*Lent by Mrs. Ernest B. Dane*

### 1034 Cochin jar, Chinese

*Lent by Mr. Denman W. Ross*

### 1035 Chinese porcelains

- (a) Dark blue vase, Kang-hsi period
- (b) Celadon vase, 1400
- (c) Celadon vase, 1400
- (d) Celadon vase, Yung Chêng period
- (e) Celadon vase, date 1680
- (f) Sang-de-bœuf vase
- (g) Gourd-shaped vase, Flambé, 1750
- (h) Incense burner, Ching Tai period, 1550
- (i) Mirror black Chinese vase, Ming period, 1368-1643
- (j) Cochin vase, date 1250
- (k) Cochin vase, date 1300
- (l) Ginger jar, Kang-hsi period, 1680

*Lent by Mr. Thomas Allen*





1035 Chinese porcelains (*continued*)

(m) Blue and white bottle-shaped vase

(n) Chinese vase, Chien Lung period

*Lent by Mr. Thomas Allen*

1039 Chinese porcelains

(a) Hawthorn ginger jar

(b) Sang-de-bœuf vase

(c) Coral red vase

(d) Hawthorn temple jar, Kang-hsi period 1662

(e) Blue and white jar, soft paste

(f) Cochin jar

(g) Cochin jar

*Lent by Mr. Edward R. Warren*

1040 Chinese jar, Ming period

1041 Jar, Ming period, Chêng-te

1042 Crackled green vase, Ming period

1043 Mirror black vase, Kang-hsi period

1044 Porcelain "birthday" plate of Kang-hsi period

1045 Wan-li jar, Feast of the Mulberry

1046 Wan-li jar, Feast of the Mulberry

1047 Blue and white Kang-hsi vase

1048 Blue and white Kang-hsi vase or cylindrical box

1049 Clair-de-lune vase, Yung Chêng period

1050 Blue and white vase, Ming period

1051 Square temple vase of splashed blue, Kang-hsi period

1052 White bottle incised under glaze, Ting-yao

1053 Wan-li vase, or so-called "Arrow Stand"

1054 Jar with porcelain cover

1055 Jar with porcelain cover

1056 Vase, Yung Chêng period

1057 Blue and white crackled vase

1058 Bowl, Sung period

1059 Bowl, Sung period

*Lent by Mr. Emile F. Williams*

1060 Sang-de-bœuf vase

1061 Korean gourd-shaped vase

*Lent by Mr. Thomas R. Wheelock*

- 1062 Cup, blanc de Chine  
1063 Cup, blanc de Chine  
1064 Small blue and white bottle  
1065 White vase *Lent by Mr. Thomas R. Wheelock*

- 1066 Five-color vase, Kang-hsi period 1662  
 1067 Egg-shape vase, Yung Chêng period, 1723  
 1068 Famille rose, Yung Chêng period, 1723  
 1069 Oviform vase, famille verte, Yung Chêng period, 1723  
 1070 Bottle-shape vase, Yuan dynasty, 1280-1367  
 1071 Pilgrim-shape vase, Yuan dynasty, 1280-1367  
 1072 Collection of Chinese snuff bottles (miniature vases), of  
     porcelain, jade, agate, crystal, and cinnabar lacquer  
*Lent by Yamanaka & Co.*

- 1073 Blue and white ginger jar  
1074 Blue jar with cover. Cochin  
1075 Turquoise blue beaker, Chinese  
1076 Dark blue vase, Ming period  
1077 Imperial yellow bowl with blue decoration  
*Lent by Mr. Frank Gair Macomber*

- 1078 Balustre coral red vase, Chien Lung period  
1079 Arrow stand, Kang-hsi period  
1080 Blue and white gallipot, Wan-li period  
1081 Balustre-shaped vase  
1082 Purple jar, Ming period  
1083 Cucumber green vase  
1084 Wan-li jar  
1085 Black Hawthorn box, Ming period  
1086 Sage green gallipot, Chia Ching period  
1087 Olive green gallipot, Chien Lung period  
1088 Peach-blow bowl, Ming period  
1089 Chien Lung yellow jar *Lent by Mrs. J. A. Garland*

- 1090 Turquoise blue vase, Kang-hsi period, 1661-1722  
1091 Sang-de-bœuf vase *Lent by Miss Mary S. Ames*

- 1092 Apple green vase (crackle)  
1093 Hawthorn ginger jar *Lent by Mr. John S. Ames*

- 1094 Beaker, Ming period, Wan-li
- 1095 Jar, Boccaro or Yi-Shing ware, Ming period
- 1096 Tea green vase, Yung Chêng period
- 1097 Imperial purple vase, Ming period
- 1098 Ting ware vase, Sung period
- 1099 Korean vase, glaze destroyed through burying
- 1100 Korean vase, Ming period, Tien-chi
- 1101 Iron-rust jar, Ming period
- 1102 Chinese vase, Yung Chêng period
- 1103 Chinese plate, Kang-hsi period
- 1104 Korean vase *Lent by Mr. John P. Lyman*

- 1105 Imperial yellow bowl
- 1106 Mirror black bottle
- 1107 Mirror black bottle *Lent by Mrs. J. Montgomery Sears*

- 1108 Chinese jar, Chinese, Kang-hsi period, 1662
- 1109 Chinese jar, Chinese, Kang-hsi period, 1662
- 1110 Chinese vase, green glaze, Ming period
- 1111 Chinese bowl
- 1112 Chinese bowl *Lent by Mr. Desmond FitzGerald*

- 1113 Soft paste vase, Chinese, 1662
- 1114 Lang-Yao jar, Chinese, 1662
- 1115 Chinese jar, 1750
- 1116 Ginger jar, Yung Chêng period, 1723, Chinese
- 1117 Ginger jar, 1723 *Lent by Mr. Harry V. Long*

- 1118 Sang-de-bœuf vase, Kang-hsi period, Chinese
- 1119 Turquoise blue vase, Chinese *Lent by Mr. Charles T. Carruth*

## ORIENTAL

- 1120 Three cranes as vase  
1121 Incense burner  
1122 Ming vase  
1123 Two tigers  
1124 Two large cloisonné vases, Japanese  
1125 Two Kobi vases *Lent by Mrs. James A. Garland*  
  
(a) Two large cloisonné vases, Japanese  
(b) Two Kobi vases *Lent by Mr. Edward R. Andrews*
- 

## PERSIAN POTTERY

- 1126 Rhages tile  
1127 Persian vase  
1128 Persian lamp  
1129 Persian lamp  
1130 Persian vase  
1131 Rakka vase  
1132 Star tile *Lent by Mr. Frank Gair Macomber*  
  
1133 Sultanabad bowl, XIII Century  
1134 Sultanabad bowl, XIII Century  
1135 Sultanabad bowl, XIII Century  
1136 Persian vase  
1137 Persian bowl  
1138 Koubatcha bowl, XV Century  
1139 Koubatcha bowl, XV Century  
1140 Rhages bowl, XIII Century  
1141 Three Koubatcha plates, XV Century  
1141a Tile, XIII Century *Lent by Mrs. J. Montgomery Sears*  
  
1142 Dark green lustre jar with bronze cover  
*Lent by Mr. Frank Gair Macomber*  
  
1143 Persian tile, XIII Century *Lent by Mr. Denman W. Ross*





## GLASS

1144 Benetier, old Murano (Italian)

*Lent by Mrs. Everett Morss*

1145 Pair Venetian glass candelabra, 1780

*Lent by Mr. Walter Kimball*

1146 Six glass goblets, painted

1147 Two wine glasses, painted

1148 One tall wine beaker, painted

1149 Four stained-glass windows, German, late Gothic

1150 Four stained-glass windows, German, late Gothic

1151 Two panels *Lent by Mrs. James A. Garland*

1152 Venetian wine flagon, XVII Century

1153 German glass chalice, XVII Century

*Lent by Mr. Henry D. Sleeper*

1154 Dutch engraved glass

1155 Flip mug with cover

1156 Pair liquor bottles

1157 Liquor bottle

1158 Liquor bottle

1159 Pair small bottles, gilt *Lent by Mr. Francis H. Bigelow*

1160 Pair flip tumblers

1161 Pair large flip tumblers

1162 Dutch cut-glass bowl and cover

1163 Bristol pair white vases

1164 Pair blue vases

1165 Bohemian bowl, cover and tray

1166 Tall jar and cover

1167 Cut inkstand

1168 American pitcher, engraved

1169 French cut punch bowl, cover and tray

1170 American pitcher

1171 Pitcher

1172 American pitcher, ribbed

1173 American custard cup and cover

1174 American pair decanters, engraved

1175 American dish on stand, engraved

*Lent by Mr. Francis H. Bigelow*

- 1176 American dish on stand, cut
- 1177 American pair pressed glass bottles
- 1178 American flask, Washington and Lafayette
- 1179 Large green bottle
- 1180 Large brown bottle *Lent by Mr. Francis H. Bigelow*

- 1181 Old Spanish glass vase, XVI Century
- 1182 Spanish glass, made near Granada, XVI Century
- 1183 Drinking glass, Moorish glass
- 1184 Murano liqueur bottle
- 1185 Murano liqueur bottle
- 1186 Liqueur bottle
- 1187 Liqueur bottle
- 1188 Phœnician tear bottle
- 1189 Venetian glass pitcher
- 1190 Old Spanish glass basket
- 1191 Early Murano jar
- 1192 Old Murano scent bottle
- 1193 Curious old Venetian coupe
- 1194 Drinking glass, Moorish glass
- 1195 Old Murano scent bottle *Lent by Miss E. W. Perkins*

Venetian fruit platter

Venetian fruit dish

Two salt cellars Louis XVI

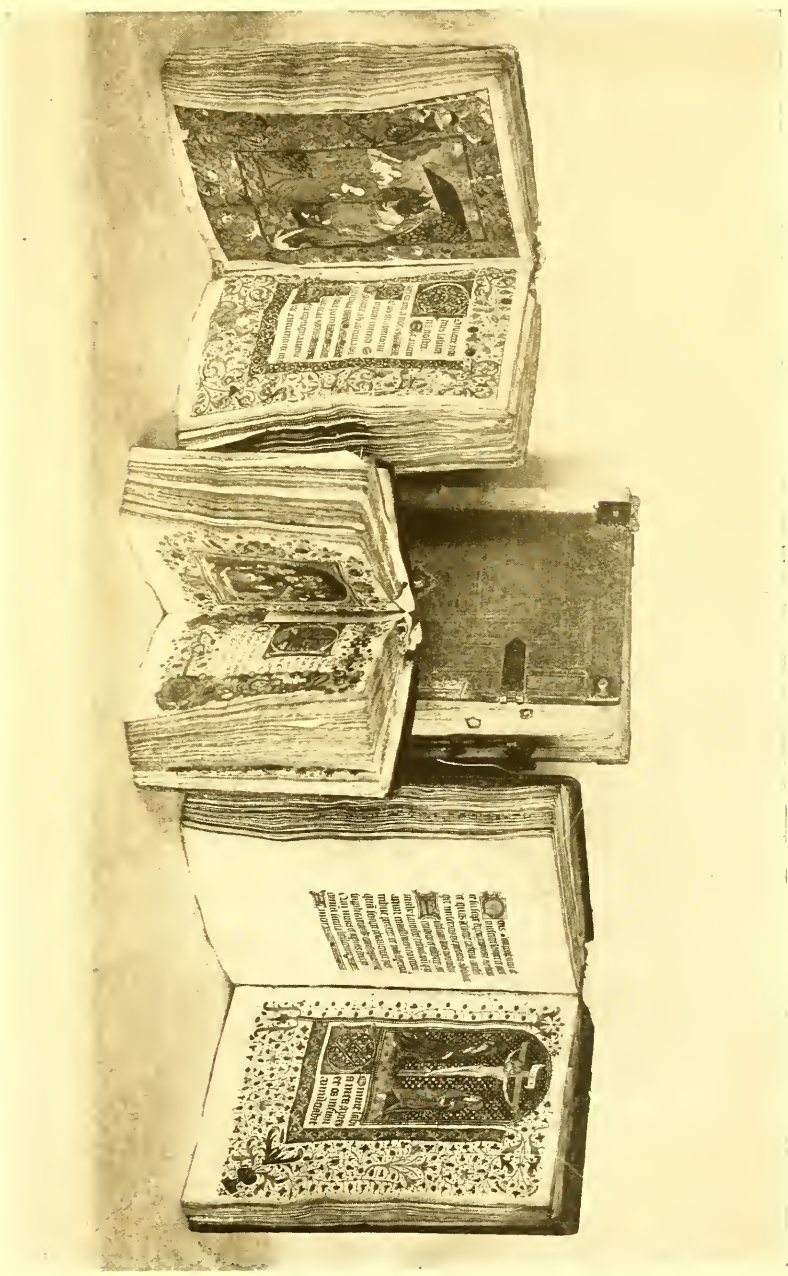
- 1009 Venetian measure, coat of arms of Doge C. Cicogna
- 1010 Venetian measure, coat of arms of Doge S. Michele
- 1011 Venetian fruit platter
- 1012 Venetian fruit dish

*Lent by Mr. J. Templeman Coolidge, Jr.*

## BOOKS AND BINDINGS

- 1196 Five books *Lent by Mr. John Woodbury*  
 (a) Early printing, Wynkyn de Worde, successor of Caxton, London, 1526  
 (b) Early printing, Tasso's "Aminta," printed by Bodoni  
 (c) Embossed pigskin binding, with clasps, 1549  
 (d) Italian binding, with painted edges, Vatican press, 1742  
 (e) Book of Hours, Paris, 1502, gaufered edges
- 1197 Books *Lent by Mr. William G. Shillaber*  
 (a) Leaf from "Canterbury Tales," printed by Caxton, 1476, first edition  
 (b) Eusebius Pamphili de Evangelica, printed by Nicholas Jensen, first book printed at Venice, 1470  
 (c) Block print on vellum, 1470  
 (d) Commentaries, Nicholas de Lyna's, 1469  
 (e) Latin Bible, printed by Koberger, Nuremberg, 1478  
 (f) English stamped binding, from the library of Henry VIII, Tudor rose, portcullis, crown, griffin and greyhound, the King's emblems on cover  
 (g) Manuscript, "Book of Hours," Flemish, 1530  
 (h) English binding, by Roger Payne  
 (i) Manuscript, on vellum
- 1198 (a) Manuscript, XV Century *Lent by Mrs. H. A. Lamb*  
 (b) Persian, with old Persian cover
- 1199 Cordovan leather
- 1200 Books and old bindings *Lent by Mr. Henry S. Howe*  
 (a) French, King Louis Philippe's copy  
 (b) French, bound by Padeloup, XVIII Century  
 (c) French, from the library of Napoleon  
 (d) French, arms of Philippe d'Orléans, "Égalité," 2 vols.  
 (e) Madame de Pompadour's copy  
 (f) French, from the library of Louis XIV  
 (g) French, arms of the Duchesse d'Angoulême  
 (h) English, bound by Roger Payne  
 (i) Alchabitius, black letter, 1482  
 (j) Tasso, from the library of W. M. Thackeray, with his library stamp

- 1200 Books and old bindings *Lent by Mr. Henry S. Howe*  
 (k) Mr. Perkins's Ball, by Thackeray, first edition  
 (l) A Christmas Carol, by Dickens, first edition  
 (m) Heures Manuscrites, 1362
- 1201 Books, leather *Lent by Mr. Frank Gair Macomber*  
 (a) Illuminated pages on vellum  
 (b) Persian miniature  
 (c) Collection of Hindu Persian miniatures, made by the Persian poets, at the Court of Shah Jehan.
- 1202 Nineteen bound volumes. Old bindings of XVI, XVII, and XVIII Centuries  
*Lent by Mr. William K. Richardson*  
 (a) Italian, XVI Century, Grolier style  
 (b) French, XVI Century, Grolier style  
 (c) French, XVI Century, painted  
 (d) French, XVI Century, metal clasps  
 (e) French, XVI Century, arms of Henry III, bound by Clovis Eve  
 (f) French, XVI Century, arms of Henry II and Diane de Poitiers  
 (g) French, XVI Century  
 (h) Anglo-Lyonese, XVI Century, Archbishop Parker's copy  
 (i) Breviary, bound by Le Gascon  
 (j) French, bound by Le Gascon. Dedication copy to Cardinal Richelieu, with his arms  
 (k) French, XVII Century, arms of Louis XIII  
 (l) French, XVII Century, arms of Louis XIV  
 (m) English, XVII Century, by Samuel Mearne  
 (n) English mosaic binding, XVII Century  
 (o) Italian, XVIII Century, arms of Cardinal Medici  
 (p) Scotch, XVIII Century, bound by Elliot & Chapman  
 (q) French, XVIII Century, bound by Derome, arms of Louis XVI as Dauphin  
 (r) French, XVIII Century, arms of Marie Antoinette  
 (s) Mosaic, bound by Padeloup
- 1203 Habiti Antichi, Venice, 1564  
*Lent by Mr. Samuel B. Dean*
- 1204 Manuscript, Persian. *Lent by Mrs. Sumner Hollingsworth*  
 (a) Manuscript, XV Century





1205 Binding *Lent by Harvard College*

- (a) Works of Pontamus, XVI Century, Italian binding, bound by Grolier. Very rare. From the Duke of Marlborough's Collection
- (b) French binding, XVII Century, bound by Le Gascon
- (c) Book on insects, Middleburgh, 1662, bound in style of Le Gascon, edges ornamented under the gold with colored design
- (d) English binding, XVIII Century, bound by Roger Payne
- (e) French binding, XVIII Century, bound by Derome
- (f) Works of Bishop Marco Girolamo Vida, Lyons, 1559, with crest of Queen Elizabeth on covers
- (g) Old English inlaid binding from the library of the Marquis of Hastings
- (h) Euclid, Italian binding, Rome, 1574
- (i) XIV Century monastic manuscript, in oaken boards, pigskin back, with the chain by which it was formerly attached to its case
- (j) Dutch manuscript, 1466, bound in purple velvet, front cover ornamented with raised design in brass studded with forty-six carbuncles, and a sardonyx at each corner; in centre, carved panel of bone with three figures in high relief
- (k) German stamped binding, XV Century
- (l) Life of Milton, 1761. Presented by Thomas Hollis to Harvard College in 1764

1206 Book. One leaf from the Gutenberg Bible, sometimes called the Mazarin Bible, 42 lines. First printed book, printed between the years 1450 and 1455

*Lent Anonymously*

1207 Book. Binding, old Italian book cover

*Lent by Mr. J. Templeman Coolidge, Jr.*

1208 Books *Lent by Mr. C. Howard Walker*

- (a) I Tre Ordine d' Architettura di Neralco. Press of Antonio Rossi, Rome, 1744
- (b) Architecture de Andre Palladeo. Press of Angiolo Pasinelli, Venice, 1746
- (c) Les Bâtimens et les Dessins de Andre Palladio. Press of Jean Rossi, Vicenza, 1786

- 1209 Books *Lent by Mrs. Charles J. White*  
 (a) Book of Hours, with miniatures, XV Century  
 (b) Two illuminated pages on vellum  
 (c) Green velvet binding, silver mounting, roccoco style  
 (d) Green velvet binding, silver corners and clasps, Nuremberg
- 1210 Manuscript, Latin choir book, hand lettering, XV Century  
*Lent by Miss Mary Crease Sears*
- 1211 Books *Lent by Miss Agnes St. John*  
 (a) Church service book, on vellum, XV Century  
 (b) Tour of Dr. Syntax, illustrated by Rowlandson  
 (c) Der Freischütz, illustrated by Cruikshank, 1824  
 (d) Comic History of England, illustrated by John Leech  
 (e) Early printing, Plantin, 1562
- 1212 Books *Lent by Mr. Henry S. Rowe*  
 (a) Early printing by Gerard de Flandria, 1475  
 (b) Early printing, Aldus, 1545  
 (c) Horace, printed by William Pickering, 1824  
 (d) Early printing, very rare Elzevir edition, 1642, bound by Du Seuil  
 (e) Illuminated manuscript on vellum, seventeen full-page miniatures, XIV Century  
 (f) Manuscript on vellum, 3 x 2½ inches  
 (g) French, bound by Fournier, 1771, arms of Madame Adelaide  
 (h) French, bound by Boyet, arms of Duke du Maine  
 (i) French stamped binding, 1573
- 1213 Books *Lent by Mrs. J. Montgomery Sears*  
 (a) Grete Herball, London, 1526  
 (b) Ortus Sanitatis, Moguntia, 1491  
 (c) Erasmus, from Henry VIII's library, 1528  
 (e) Book of Hours, seventeen miniatures, 163 decorated pages, XIV Century  
 (f) Music on vellum, with decorated borders, XV Century  
 (g) Book of Hours, eleven miniatures, XV Century  
 (h) Book of Hours, miniatures and illuminated letters, XIV Century  
 (i) Illuminated manuscript, XV Century  
 (j) Cufic writing, XIV Century





## AMERICAN DRESS

- 1214 Wedding dress worn by the mother of Jeremy Belknap  
*Lent by Miss Bullard*
- 1215 Dress belonging to Madam John Hancock  
*Lent by Mrs. Russell F. Hyde*
- 1216 Old American dresses  
Lace wedding skirt and veil and slippers, 130 years  
old  
Ancient nursery quilt from Marblehead  
*Lent by Mrs. C. G. Betton*
- 1217 Dress worn by Miss Dandridge, of Virginia, at the marriage of General Washington  
*Lent by Mr. Henley Luce*
- 1218 Colonial dress, worn in the Lovell family about 1750  
*Lent by Miss Harriett Ware*

## MINIATURES

- 1219 Agnes Dunne, XVIII Century. Artist unknown  
*Lent by Mrs. James Means*
- 1220 Ivory triptych, two miniatures
- 1221 Miniature in old red leather case, "Ebeneser Ordiorne,"  
1787
- 1222 Miniature in carved gold locket setting, "Elizabeth Chew,"  
1798 *Lent by Colonel and Mrs. W. R. Livermore*
- 1223 Mr. Thomas Motley. Artist unknown
- 1224 Mrs. Thomas Motley. Probably by Malbone  
*Lent by Mrs. Howard Snelling*
- 1225 Mr. John Lowell
- 1226 Mrs. John Lowell
- 1227 Miss Nancy Lowell. Painted in 1803 by Malbone  
*Lent by Mr. Arthur T. Lyman*
- 1228 William Whitwell. By Malbone
- 1229 William Scollay. By Malbone  
*Lent by Mrs. William Tudor*
- 1230 Moses Black. By Malbone *Lent by Miss Rose Lamb*
- 1231 Robert Hallowell Gardiner. By Malbone
- 1232 Emma Jane Tudor. By Malbone  
*Lent by Mr. Robert H. Gardiner*
- 1233 John C. Brown. By Malbone  
*Lent by Miss Augusta M. Brown*
- 1234 Henry Hubbard. By Malbone
- 1235 Mary Hubbard. Artist unknown  
*Lent by Mrs. Charles W. Hubbard*
- 1236 Thomas Bowman. Probably by Malbone  
*Lent by Mrs. L. B. Taft*
- 1237 John Lucas. By Malbone *Lent by Mrs. C. H. Gibson*
- 1238 Mrs. Richard Sullivan (maiden name Sarah Russell).  
By Malbone
- 1239 Thomas Russell, father of Mrs. Richard Sullivan. By  
Malbone *Lent by Mr. Charles M. Cabot*

- 1240 Hon. Samuel Crocker. Artist unknown  
 1241 Mrs. Samuel Crocker (née Lureard), wife of above, died  
 1802. Artist unknown  
 1242 Mr. Samuel Bass King. By Malbone  
 1243 Mrs. Abby Crocker Richmond. By Staigg (1843)  
*Lent by Miss Sarah Louisa Guild*
- 1244 Mrs. Nathaniel Russell Middleton, née Miss Anna E.  
 de Wolf. By Bonithean  
 1245 Mr. Henry de Wolf. By Malbone  
*Lent by the Misses Middleton*
- 1246 Mrs. Henry Wadsworth Longfellow and her sister, Mrs.  
 MacIntosh. By Isabey  
*Lent by Miss A. M. Longfellow*
- 1247 Mrs. Nathaniel Russell Middleton, née Miss Anna de  
 Wolf. By Bonithean  
 1248 Mr. Henry de Wolf. By Malbone  
*Lent by the Misses Middleton*
- 1249 John Langdon Sullivan, born 1777. By Malbone  
 1250 Elizabeth Russell, wife of above, daughter of Hon. Thomas  
 Russell, of Charlestown. By Malbone  
*Lent by Mrs. Alexander Cochrane*
- 1251 Joshua Blake. By Malbone  
*Lent by Mr. George Baty Blake, Lenox, Mass.*
- 1252 The Misses Perkins. By Malbone  
 1253 Little girl. By Staigg *Lent by Miss Elizabeth W. Perkins*
- 1254 Captain John Holland *Lent by Mr. Boylston A. Beal*
- 1255 Sarah Gray (Mrs. Samuel Cary). By Copley  
*Lent by Miss Hester Cunningham*
- 1256 Mrs. Susan Powell (Mason). By Malbone, painted 1807  
 1257 Dr. John Collins Warren. By Malbone, painted 1807  
*Lent by Mrs. E. Arthur Beebe*
- 1258 Mrs. John Derby. By Staigg  
*Lent by Mrs. William Arthur Dupee*

- 1259 Josiah Quincy, President of Harvard College, born 1772,  
died 1864. By Malbone
- 1260 Mrs. Josiah Quincy. By Malbone  
*Lent by Mr. and Mrs. Josiah Quincy*
- 1262 John Andrew Bird. By Dubourjal, about 1837  
*Lent by Mrs. Charles Linzee Tilden*
- 1263 Samuel Downer, aged twenty-five years. By Malbone  
*Lent by Mrs. Malcolm C. Greene*
- 1264 Lady in blue, marked "R. P." at side
- 1265 Miniature painted in oil on copper, Flemish, guaranteed  
by Christie of London as XVI Century  
*Lent by Miss Ellen F. Moseley*
- 1266 Stephen Salisbury. By Copley  
*Lent by Miss Elizabeth Greene*
- 1267 Mrs. William Rogers. By Staigg  
*Lent by Mrs. William Barton Rogers*
- 1268 Mrs. Bernard Henry. By Malbone
- 1269 Mrs. Isaac P. Davis. By Malbone  
*Lent by Dr. Morton Prince*
- 1270 Miss Martha Hatch. By Malbone  
*Lent by Mr. G. G. Hammond*
- 1271 Caleb Davis, Speaker of the first Massachusetts House of  
Representatives, born 1738, died 1797. Artist un-  
known  
*Lent by Dr. George B. Shattuck*
- 1272 Jeremiah Joachim Kahler. By Malbone
- 1273 Jeremiah Kahler (son). Probably by Malbone  
*Lent by family of W. Tracy Eustis*
- 1274 Sarah Parkman, wife of Edward Blake. By Malbone.  
*Lent by Miss J. G. Robins*
- 1275 Edward Blake. By Malbone  
*Lent by Mr. Edward B. Robins*

- 1276 Paul Revere. By Gilbert Stuart Newton  
*Lent by Mrs. Nathaniel Thayer*
- 1277 Mary Cheever, 1691-1775  
*Lent by Mrs. F. L. Higginson*
- 1278 The Portland miniatures (group of five). By Cosway  
*Lent by Miss Mary Shreve Ames*
- 1279 Abigail Cheever, born 1694, died 1771  
*Lent by Mrs. Alexander Whiteside*
- 1280 Charles Thompson, 1790. Artist unknown
- 1281 Edward Bryant, 1800. Artist unknown  
*Lent by Messrs. Shreve, Crump & Low*
- 1282 Stephen H. Perkins. By Staigg  
*Lent by Miss Sarah S. Perkins*
- 1283 Miss Cordelia Sears, 1845. By I. M. Staigg  
*Lent by Miss Harriet Sears Amory*
- 1284 Mr. Appleton. By Staigg
- 1286 Mrs. Sumner. By Staigg  
*Lent by Mrs. G. S. Curtis*
- 1287 Mr. Timothy Fitch, of Salem. By Malbone
- 1288 John Brown Fitch, Esq. By Malbone
- 1289 Hepsa Hall, wife of John Browne Fitch. By Malbone  
*Lent by Mrs. Edward N. Fenno*
- 1290 Eliza Mason. By Malbone  
*Lent by Miss Eliza Mason Hoppin*
- 1291 Henry Dutch. Artist unknown
- 1292 Mrs. Messer. By E. G. Malbone, painted in Salem, 1800  
*Lent by Mr. J. W. Wheelwright*
- 1293 John Derby, of Salem. By Malbone, 1805
- 1294 Mrs. John Derby, of Salem. By Malbone  
*Lent by the Misses Rogers*

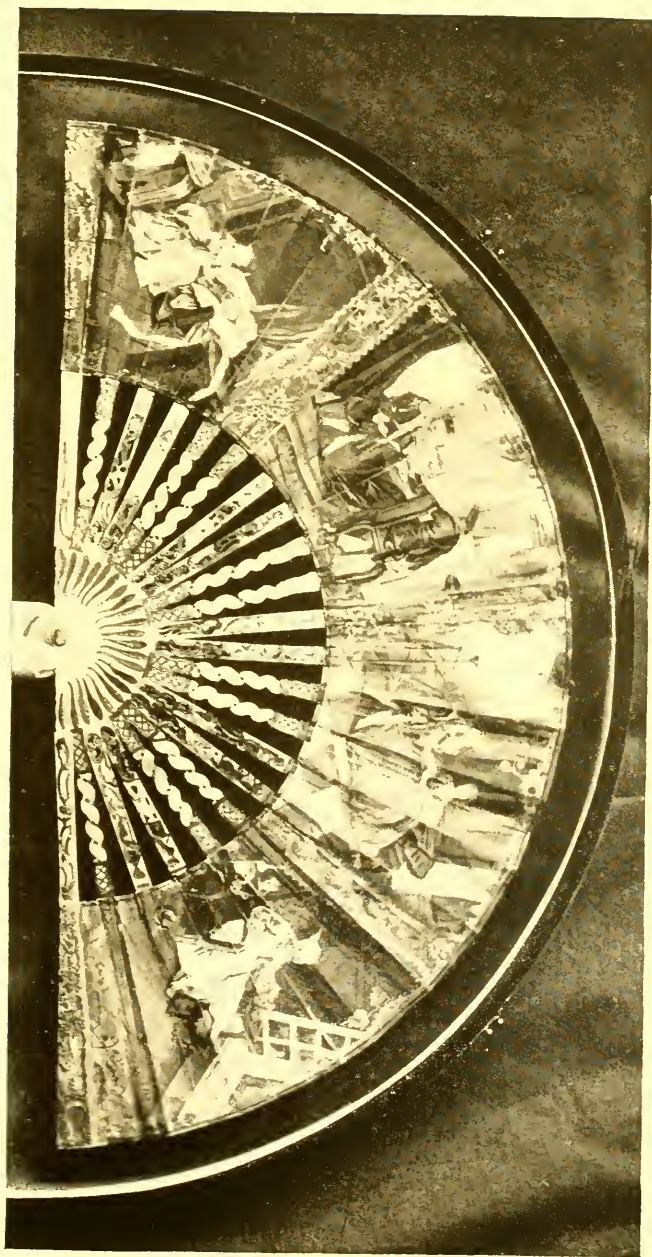
## LACE

- 1295 Lace, example of filet brodé, German, Early XVIII Century  
*Lent by Mrs. Charles J. White*
- 1296 Flounce, point d'Angleterre, Late XVII Century
- 1297 Flounce, point de Brabant, Late XVII Century
- 1298 Flounce, French, Late XVIII Century, details are of an old Argentan pattern, cut from cloth and applied to a ground of plaited mesh
- 1299 Berthé, point de Venise à bride picotée, Late XVII Century  
*Lent by Mrs. James A. Garland*
- 1300 Lace cover, filet brodé, XVII Century  
*Lent by Mrs. Desmond FitzGerald*
- 1301 Flounce, point de Milan, XVII Century
- 1302 Square, filet brodé, Italian, XVII Century  
*Lent by Mrs. Fiske Warren*
- 1303 Collar, Pottenkant, Holland, XVII Century  
*Lent by Mrs. John P. Bainbridge*
- 1304 Collar, Burano point, Late XVIII Century  
*Lent by Mrs. Alpheus H. Hardy*
- 1305 Berthé, Spanish, Late XVII Century, punto tagliato in fogliani
- 1306 Cuff, gros point de Venise à bride picotée, XVII Century  
*Lent by Mrs. Henry P. Kidder*
- 1307 Flounce, Venetian punta rosalina, Late XVII Century.  
Very rare
- 1308 Cape, Genoese, XVII Century
- 1309 Length, Valenciennes (fausse), XVII Century
- 1310 Length, Irish lace, Early XIX Century
- 1311 Edging, Brussels, XVIII Century  
*Lent by Mrs. Winthrop Sargent*
- 1312 Portion of cap, point d'Argentan, Late XVII Century
- 1313 Length of point de Venise à réseau
- 1314 Cuff, Valenciennes, XVII Century
- 1315 Cover of silk, border of filet, Italian, XVII Century  
*Lent by Mrs. George R. Fearing, Jr.*

- 1316 Fichu of Brussels lace. Belonged to Marie Antoinette.  
Brought from Paris by M. Jonathan Mason in 1790  
*Lent by Mrs. William W. Vaughan*
- 1317 Barbe, old Flemish pillow lace, XVII Century  
*Lent by Mrs. J. Randolph Coolidge*
- 1318 Collar, point de Flandre, first half XVII Century
- 1319 Length, Mechlin, XVIII Century  
*Lent by Mrs. Thornton K. Lothrop*
- 1320 Length, point d'Alençon, XVIII Century
- 1321 Length, point d'Argentan, XVIII Century
- 1322 Length, gold and silver lace, Venetian, XVI Century
- 1323 Length, silver lace, Genoese, XVII Century
- 1324 Length, gold galon, French, XVIII Century
- 1325 Length of galon of silver and silk, French, XVII Century  
*Lent by Mr. Samuel B. Dean*
- 1326 Berthé, point de Bruges, Late XVII Century  
*Lent by Mrs. Curtis Guild, Jr.*
- 1327 Old Spanish filet lace spread, panels showing scenes in a  
bull fight *Lent by Mr. Nicholas Martin, New York*
- 1328 Altar frontal, point de Milan, XVII Century  
*Lent by Mrs. George D. Howe*
- 1329 Flounce, Brussels point appliqué, Early XIX Century
- 1330 Collar, Honiton, about 1830 *Lent by Miss Mary C. Sears*
- 1331 Length, gros point de Venise, Middle XVII Century  
*Lent by Miss Elizabeth W. Perkins*
- 1332 Lace, length of Venetian point plat, candelabra design,  
Late XVII Century *Lent by Mrs. Arthur T. Cabot*
- 1333 Lace, altar frontal, Punto Tirato, XVI Century  
*Lent by Mrs. Everett Morss*

## FANS

- 1334 Empire fan, given by Prince Joseph Bonaparte to Harriet Bayard, on the occasion of her marriage to Stephen van Rensselaer, in 1817.
- 1335 One fan, French, XVIII Century, tortoise shell, inlaid with gold
- 1336 Two fans, French, XVIII Century
- 1337 Two watches, old French enamel, XVIII Century  
*Lent by Mrs. Nathaniel Thayer*
- 1338 White and gold Empire fan, about 1810
- 1339 French fan, Louis XVI design  
*Lent by Mrs. C. Howard Walker*
- 1340 Fan, Cuban, about 1800      *Lent by Mr. Henry D. Sleeper*
- 1341 Fan, painted with figures, pearl mounting  
*Lent by Mrs. S. J. Mixter*
- 1342 Fans, two Spanish, one French, Late XVIII Century  
*Lent by Mrs. Everett Morss*
- 1343 Fan, French Empire, lambrequin design along top done in silver paillettes, pearl mounting
- 1344 Fan, French, Early XVIII Century. Painting shows Chinese influence      *Lent by Mrs. Charles J. White*
- 1345 Fan, Louis XV., series of medallions containing figures form the decoration, mounting enriched with gold and silver.      *Lent by Mrs. James A. Garland*
- 1346 Fan, French, Late XVIII Century, the sticks enriched with ormolu      *Lent by Mrs. Fiske Warren*
- 1347 Fan, Vernis Martin, Louis XV period  
*Lent by Mrs. Winthrop Sargent*
- 1348 Fan, Louis XV, ivory mountings, carved and painted
- 1349 Fan, French, Louis XV, ivory sticks painted after the Chinese manner
- 1350 Fan, French, Louis XV. Painting shows Oriental influence, mountings of ivory  
*Lent by Mrs. John R. Fearing, Jr.*





- 1351 Fan, French, Louis XV, centre painted panel enclosed in  
rococo scrolls, ivory mountings.  
*Lent by Mrs. John R. Fearing, Jr.*
- 1352 Fan, Chinese, ivory, intricately carved, Early XIX Century  
*Lent by Mrs. James Means*
- 1353 Fan, pearl sticks with top of painted medallions, XVIII  
Century, Spanish  
*Lent by Mrs. William W. Vaughan*
- 1354 Fan, Louis XV, Vernis Martin  
*Lent by Mrs. J. Randolph Coolidge*
- 1355 Fan, in case, about 1820, French  
*Lent by Mrs. Thornton K. Lothrop*
- 1356 Fan, Spanish, Early XIX Century  
*Lent by Mrs. Curtis Guild, Jr.*
- 1357 Fan, Vernis Martin, carved ivory sticks  
*Lent by Mrs William Chester Chase*
- 1358 Silver watch, four cases, one covered with leather, Mark-  
ham Markwick, 1740
- 1359 Swiss watch, Francis Guerent, 1770
- 1360 Miniature clock, Louis XIV
- 1361 Sun dial, 1750 *Lent by Miss Mary Crease Sears*







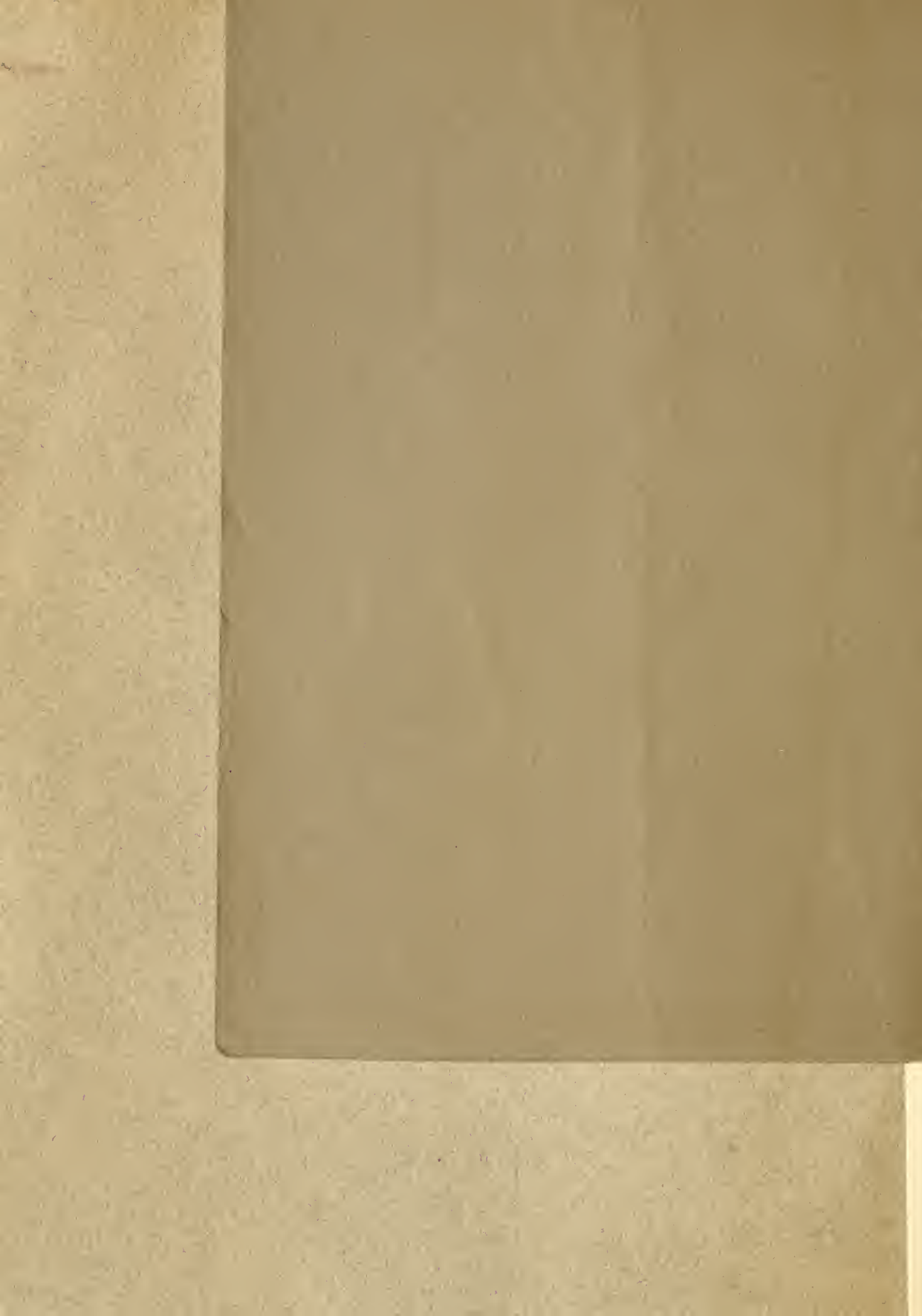
# COPLEY SOCIETY

EXHIBITION OF PAINTINGS BY

SPANISH MASTERS

COPLEY HALL, BOSTON

MDCCCXII







# THE SPANISH SCHOOL

Loan Collection

The Copley Society of Boston

Copley Hall, March, 1912



## THE SPANISH SCHOOL.

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The art of Spain has a grim splendor and a stately dignity which seldom descends to the trivial, and a pride of bearing, apparent even when the subject is commonplace, associated with a directness of expression that disdains petty mannerisms. At the time when elsewhere in Europe the art of painting was fast becoming bound with conventions of technique and subject, the Spanish masters worked with freedom and with sincere study of realities. Early inspired by the Italians, even the primitive masters in Spain painted with a breadth that ignored traditions, and in the seventeenth century the great masters of Spain excelled all others in the courage of their work, the force of their composition, the depth of their tones. Especially have they been masters of technique,—of a dexterous skill with the brush coincident with subtle and keen observation and the power of direct and simple expression. With the exception of Murillo, they have preferred strength to sentiment, even at times to the point of brutality. Vigor is as inherent in the work of Velazquez, of Ribera, and of Zurbaran and Goya, as it is in the Sibyls of Michel Angelo,—vigor which is sometimes akin to bravura; and the modern Spanish painters Zuloaga, Sorolla y Bastida, and Villegas have similar tendencies, though others,

such as Fortuny, Zamacois, and Madrazo, who have been influenced by study in Paris, have worked with minute detail and represented subjects of greater vivacity. Color, at times morose, often gleams with enhanced splendor in contrast to sombre backgrounds, and comedy flashes from the midst of tragic surroundings.

The Spanish masterpieces impress by an exposure of the subject so thorough, so frank, with so great a disdain for amelioration, that the effect seems often cruel, and at the same time there is so subtle a sense of values, so great a skill in portrayal, that the graces of the art seem to be unnecessary and out of place. Grim and sardonic, vigorous and splendid, with truth, arrogant in manner and in color, and with great dignity, the art of Spain is distinctive.

## PAINTINGS

At the end of the catalogue will be found short notes, referring to the different schools and the artists represented.

### 1.—PORTRAIT DU GÉNÉRAL X

GOYA Y LUCIENTES, FRANCISCO JOSÉ DE  
(1746-1828)

*Lent by Messrs. Durand-Ruel & Sons, New York*

### 2.—OLD MAN WITH STAFF

ZURBARAN, FRANCISCO (1598-1662)

*Lent by Mrs. William C. Endicott*

### 3.—ANGEL WITH CROWN

ESPINOSA, JACINTO GERONIMO DE (1600-1680)

*Lent by the Ehrich Galleries, New York*

### 4.—MADONNA

MURILLO, BARTOLOMEO ESTEBAN (1618-1682)

*Lent by Miss Fanny P. Mason*

## 5.—NUNC DIMITIS

RIBERA, JOSÉ (IL SPAGNOLETTA) (1588-1656)

*Lent by Mr. Robert C. Lowry*

## 6.—A BEGGAR BOY

ANTOLINEZ Y SARABIA, FRANCISCO  
(1644-1700)*Lent by the Ehrich Galleries, New York*

## 7.—FLIGHT INTO EGYPT

COLLANTES, FRANCISCO (1599-1666)

*Lent by Mr. George A. Hearn, New York*8.—PORTRAIT OF THE INFANTA ISABELLA  
CLARA EUGÉNIA, GOVERNESS OF THE  
LOW COUNTRIES

DE LA CRUZ PANTOJA, JUAN (1623)

From Blenheim Palace Collection

*Lent by Messrs. R. C. & N. M. Vose*

## 9.—THE GAME, "LA MAIN CHAUDE"

HERRERA, THE YOUNGER

From Collection of Senator Maurice Colin, Algiers

*Lent by Dr. Paul Mersch, Paris, France*

## 10.—A SAINT OF SEVILLE

ZURBARAN, FRANCISCO (1598-1662)

*Lent by the Ehrich Galleries, New York*11.—MARIA LUISA OF PARMA, QUEEN OF  
CHARLES IV OF SPAINGOYA Y LUCIENTES, FRANCISCO JOSÉ DE  
(1746-1828)*Lent by the Ehrich Galleries, New York*

## 12.—THE ANNUNCIATION

ESCALANTE, JUAN ANTONIO (1630-1670)

(Signed, 1653)

From Collection of F. Pasqual, Madrid

*Lent by the Ehrich Galleries, New York*

## 13.—"THE GIRL IN RED"

(Portrait of a young Spanish noblewoman)

COELLO, ALONZO SANCHEZ (1513-1590)

*Lent by Mrs. Philip Lydig, New York*

## 14.—ST. STEPHEN

MURILLO, BARTOLOMEO ESTEBAN (1618-1682)

*Lent by the Ehrich Galleries, New York*

## 15.—CARDINAL ZUIROGA

EL GRECO (DOMENICO THEOTOCOPULI)  
(1548-1625)

*Lent by Mr. Henry C. Frick, New York*

## 16.—ST. IGNATIUS DE LOYOLA

ZURBARAN, FRANCISCO (1598-1662)

*Lent by the Ehrich Galleries, New York*

## 17.—EL ESPOLIO

EL GRECO (DOMENICO THEOTOCOPULI)  
(1548-1625)

*Lent by Messrs. Eugene Glaenzer & Co.,  
New York*

18.—ISABELLA CLARA EUGÉNIA, INFANTA  
OF SPAIN, WIFE OF THE ARCHDUKE  
OF AUSTRIA

COELLO, ALONZO SANCHEZ (1513-1590)

From Collection of Count Lomellini, Genoa

*Lent by the Ehrich Galleries, New York*

## 19.—PORTRAIT OF A VENETIAN OFFICER

Attributed to VELAZQUEZ

From the Collection of the Gratanego Family,  
Venice*Lent by the Ehrich Galleries, New York*

## 20.—HEAD OF CHRIST

EL GRECO (DOMENICO THEOTOCOPULI)  
(1548-1625)*Lent by Mrs. Frank Gair Macomber*

## 21.—THE DESCENT FROM THE CROSS

TRISTAN, LUIS (1586-1640)

*Lent by the Ehrich Galleries, New York*

## 22.—PORTRAIT

RIZI, JUAN (1595-1675) Dated 1623  
(Known as Fray Juan Rizi)

From the Stanford White Collection

*Anonymous*

## 23.—PORTRAIT OF A MONK

EL GRECO (DOMENICO THEOTOCOPULI)  
(1548-1625)

From Collection of Don Pablo Bosch, Madrid

*Lent by the Ehrich Galleries, New York*

24.—CAPRICE (Water Color)

GOYA Y LUCIENTES, FRANCISCO JOSÉ DE  
(1746-1828)

From the Duke d'Ossuna Collection

From the Dupuy de Lome Collection

*Anonymous*

25.—PORTRAIT OF A LADY

GOYA Y LUCIENTES, FRANCISCO JOSÉ DE  
(1746-1828)

*Lent by Mr. Leon Hirsch, New York*

26.—L'ANNONCIATION

EL GRECO (DOMENICO THEOTOCOPULI)  
(1548-1625)

*Lent by Messrs. Durand-Ruel & Sons, New York*

27.—A SAINT

PEREDA, ANTONIO (1599-1669)

*Anonymous*

28.—EQUESTRIAN PORTRAIT OF THE DUKE  
OF OLIVARES (School of Velazquez)

*Lent by Mr. J. T. Coolidge, Jr.*

29.—ST. PETER HOLDING BOOK

RIBERA, JUSEPE DE (1588-1656)

Bought in 1853 at the sale of Louis Philippe,  
King of France.

*Lent by Mr. Charles A. Walker*

30.—THE PHILOSOPHER

(SCHOOL OF RIBERA)

*Lent by Messrs. R. C. & N. M. Vose*

31.—ST. FRANCIS OF ASSISI

EL GRECO (DOMENICO THEOTOCOPULI)  
(1548-1625)

From Collection of Baron Grandherr, Munich

*Lent by the Ehrich Galleries, New York*

32.—CAPRICE (Water Color)

GOYA Y LUCIENTES, FRANCISCO JOSÉ DE  
(1746-1828)

From the Duke d'Ossuna Collection

From the Dupuy de Lome Collection

*Anonymous*

33.—PORTRAIT OF A WOMAN

ARTIST UNKNOWN (School of Seville)

*Lent by Mr. E. S. Mansfield*

34.—THE LUTE PLAYER

Attributed to VELAZQUEZ

*Lent by Mr. E. S. Mansfield*

35.—HEAD OF ST. CATHERINE

ZURBARAN, FRANCISCO (1598-1662)

*Lent by Mr. Alphonse Jongers, New York*

36.—MONK

EL GRECO (DOMENICO THEOTOCOPULI)  
(1548-1625)

*Lent by Mrs. Philip Lydig, New York*

37.—ST. JOHN

EL GRECO (DOMENICO THEOTOCOPULI)  
(1548-1625)

*Lent by Mr. E. S. Mansfield*

38.—CONSUMATUM EST

ARANDA, JOSÉ JIMÉNEZ (1837-1903)

*Lent by the Hispanic Society of America, New York*

39.—DON JOHN OF AUSTRIA

CARREÑO, JUAN DE MIRANDA

*Lent by Mr. Arthur Astor Carey*

40.—SKETCH

GOYA Y LUCIENTES, FRANCISCO JOSÉ DE

(1746-1828)

*Lent by Mr. Horatio G. Curtis*

41.—PORTRAIT OF DON FRAY MIGUEL  
FERNANDEZ

GOYA Y LUCIENTES, FRANCISCO JOSÉ DE

(1746-1828)

*Lent by the Worcester Art Museum, Worcester*

42.—ST. JEROME

RIBERA, JOSÉ DE (1588-1656)

(Signed Jusepe de Ribera es panol F 1642)

*Lent by Mrs. Frank Gair Macomber*

43.—A SPANISH NOBLEMAN

MORO, ANTONIO (1512-1588)

*Lent by Mr. Arthur D. Little*

44.—PORTRAIT OF A SPANIARD OF BRUGES  
MORO, ANTONIO (1512-1588)

*Lent by Mrs. Philip Lydig, New York*

45.—A SAINT

ZURBARAN, FRANCISCO (1598-1662)

*Anonymous*

46.—TEMPTATION

MURILLO, BARTOLOMEO ESTEBAN (1618-1682)

*Lent by Mr. E. S. Mansfield*

47.—PORTRAIT OF THE ARTIST

ANTOLINEZ, JOSÉ (1639-1676)

*Lent by the Ehrich Galleries, New York*

48.—L'INFANTE ISABELLE-CLAIRE-EU-  
GENIE, DAUGHTER OF PHILIP II,  
ARCHDUCHESS ISABELLA, REGENT  
OF THE NETHERLANDS

This princess was the daughter of Philip II of Spain, and married the Archduke Albert, and was the Regent of the Netherlands and the patron of Peter Paul Rubens.

SANCHEZ-COELLO, ALONZO (1515-1590)

*Lent by Mr. George A. Hearn, New York*

## 49.—PORTRAIT OF A WOMAN

(Spanish School.) Possibly by VELAZQUEZ

*Lent by Mr. Frank Duveneck, Covington, Ky.*

## 50.—PHILIP IV OF SPAIN

VELAZQUEZ, DIEGO RODRIGUEZ DE SILVA Y  
(1599-1660)*Lent by Museum of Fine Arts, Boston*

## 51.—LA MARQUISE DE SAN ANDRES

GOYA Y LUCIENTES, FRANCISCO JOSÉ DE  
(1746-1828)*Lent by Messrs. Durand-Ruel & Sons, New York*

## 52.—"COUNT ORGOZ"

EL GRECO (DOMENICO THEOTOCOPULI)  
(1548-1625)*Lent by Mr. Robert Shaw Minturn, New York*

## 53.—A BEGGAR

GOMEZ, SEBASTIEN (1646-1682)

*Lent by the Ehrich Galleries, New York*

## 54.—QUEEN MARIANE OF AUSTRIA

DEL MAZO

*Lent by Messrs. E. Gimpel & Wildenstein,  
New York*

## 55.—THE NATIVITY

MURILLO, BARTOLOMEO ESTEBAN (1618-1682)

From the Collection of Baron Tetada, Seville

*Lent by Mr. T. B. Walker, Minneapolis, Minn.*

## 56.—A SAINT

RIBERA, JUSEPE (1588-1656)

From Collection of Lord Ashburton

*Lent by the Ehrich Galleries, New York*

## 57.—FEMME EN BONNET BLANC

MORO, ANTONIO (1512-1588)

*Lent by Messrs. Durand-Ruel & Sons, New York*

58.—PORTRAIT OF A SPANISH WOMAN OF  
BRUGES

MORO, ANTONIO (1512-1588)

*Lent by Mrs. Philip Lydig, New York*

- 59.—JUAN MANUEL ALVAREZ DE FARIA  
GOYA Y LUCIENTES, FRANCISCO JOSÉ DE  
(1746-1828)

*Lent by Mr. George A. Hearn, New York*

- 60.—THE MAGDALENE  
MURILLO, BARTOLOMEO ESTEBAN (1618-1682)  
This picture was engraved by Raphael  
Morghen, 1801-

*Lent by Mr. William Skinner, New York*

- 61.—ST. JEROME  
RIBERA, JUSEPE DE (1588-1656)

*Lent by Mr. E. S. Mansfield*

- 62.—PORTRAIT OF A GENTLEMAN  
EL GRECO (DOMENICO THEOTOCOPULI)  
(1548-1625)

*Lent by Dr. John E. Stillwell, New York*

- 63.—PORTRAIT  
DEL MAZO MARTINEZ, JUAN BAUTISTA  
(1612-1667)

From the Collection of Marcel von Nemes,  
Budapest, Hungary

*Anonymous*

64.—PORTRAIT OF AN ARCHITECT

RIBERA, JUSEPE DE (1588-1656)

*Lent by Dr. John E. Stillwell, New York*

65.—SKETCH OF A MAN AND GIRL

ARTIST UNKNOWN

*Lent by the Ehrich Galleries, New York*

66.—ANGEL WITH FLOWERS

ESPINOSA, JACINTO GERONIMO DE (1600-1680)

*Lent by the Ehrich Galleries, New York*

67.—PORTRAIT OF THE ARTIST

MURILLO, BARTOLOMEO ESTEBAN (1618-1682)

*Lent by Mr. Henry C. Frick, New York*

68.—PORTRAIT D'ISIDORO MAIQUEZ, Comé-  
dien

GOYA Y LUCIENTES, FRANCISCO JOSÉ DE  
(1746-1828)

*Lent by Messrs. Durand-Ruel & Sons, New York*

## 69.—MADONNA AND CHILD

MORALES, LUIS DE (1509-1586)

*Lent by the Ehrich Galleries, New York*

## 70.—QUEEN MARIANA

CARREÑO, JUAN DE MIRANDA

From the Duke d'Ossuna Collection

From the Jesuits' College of Madrid

*Lent by Mrs. Frank Gair Macomber*

## 71.—HEAD

DE MORALES, LUIS (1509-1586)

Attributed

*Lent by Messrs. R. C. & N. M. Vose*

## 72.—PORTRAIT OF A LADY

GOYA Y LUCIENTES, FRANCISCO JOSÉ DE

(1746-1828)

*Lent by Lady Drummond, Montreal*

## 73.—"PEPE-ILLO," BULL-FIGHTER

GOYA Y LUCIENTES, FRANCISCO JOSÉ DE

(1746-1828)

*Lent by Lady Drummond, Montreal*

## 74.—COURSE DE TAUREAUX

CANALS Y LLAMBÍ, RICARDO. 1876—  
(Contemporary)

*Lent by Messrs. Durand-Ruel & Sons, New York*

## 75.—THE TWO SISTERS

SOROLLA Y BASTIDA, JOAQUÍN. 1863—  
(Contemporary)

*Lent by the Art Institute of Chicago*

## 76.—INTERIOR OF TOBACCO FACTORY, SEVILLE

CANALS Y LLAMBÍ, RICARDO. 1876—  
(Contemporary)

*Lent by Mr. Desmond FitzGerald*

## 77.—MA COUSINE

ZULOAGA, IGNACIO (Contemporary)

*Lent by Mr. George R. Fearing, Jr.*

## 78.—BALCONY SCENE

CANALS Y LLAMBÍ, RICARDO. 1876—  
(Contemporary)

*Lent by Mrs. Frank Gair Macomber*

79.—DANS LES COULISSES

CANALS Y LLAMBÍ, RICARDO. 1876—  
(Contemporary)

*Lent by Messrs. Durand-Ruel & Sons, New York*

80.—A MATEADOR

MESQUITA, F. L.

*Lent by Messrs. R. C. & N. M. Vose*

81.—AFTER THE BATH

SOROLLA Y BASTIDA, JOAQUÍN. 1863—  
(Contemporary)

*Lent by the Hispanic Society of America, New York*

82.—LA CHÛTE DU PICARDO, SEVILLE

CANALS Y LLAMBÍ, RICARDO. 1876—  
(Contemporary)

*Lent by Mr. Desmond FitzGerald*

83.—THE MILL STREAM

SANCHEZ-PERRIER (Contemporary)

*Lent by Mrs. Francis L. Coolidge*

## 84.—A SPANISH GYPSY

MESQUITA, F. L.

*Lent by Messrs. R. C. & N. M. Vose*

## 85.—A MOORISH STREET

FORTUNY Y CARBO, MARIANO JOSÉ MARIA  
(1838-1874)*Lent by Mrs. Roland C. Lincoln*

## 86.—LA DANSE

CANALS Y LLAMBÍ, RICARDO. 1876-  
(Contemporary)*Lent by Messrs. Durand-Ruel & Sons, New York*

## 87.—MRS. IRA NELSON MORRIS AND CHILDREN

SOROLLA Y BASTIDA, JOAQUÍN. 1863-  
(Contemporary)*Lent by Mr. Ira Nelson Morris, Chicago*

## 88.—BULL-FIGHT IN A PUBLIC SQUARE

GOYA Y LUCIENTES, FRANCISCO JOSÉ DE  
(1746-1828)*Lent by Mr. Victor G. Fischer, New York*

## 89.—SAN ILDEFONSO

EL GRECO (DOMENICO THEOTOCOPULI)  
(1548-1625)

*Copied and Lent by Miss Nelly Harvey, New York*

## 90.—SPANISH GYPSIES

WSSEL, MANUEL DE GUIMBARDA  
*Lent by Miss Ellen M. Shumway*

91.—HEAD OF A SPANISH WOMAN OF  
GRANADA

RIBERA, P. (Contemporary)  
*Lent by Mr. Eben D. Jordan*

## 92.—WHITE BIRCHES

SANCHEZ-PERRIER (Contemporary)  
*Lent by Mrs. David Crocker*

## 93.—PORTRAIT OF MRS. EDWARD SHEARSON

MADRAZO Y GARRETA, RAIMUNDO  
*Lent by Mr. Edward Shearson, New York*

## 94.—ALONG THE RIVER

PERRIER, EMILIO SANCHEZ (Contemporary)

*Lent by Mr. Eben D. Jordan*

## 95.—BEACH OF BIARRITZ

SOROLLA Y BASTIDA, JOAQUÍN. 1863—

(Contemporary)

*Lent by Mr. George S. Keyes*96.—BEACH OF VALENCIA AND FISHING-  
BOATS

SOROLLA Y BASTIDA, JOAQUÍN. 1863—

(Contemporary)

*Lent by Mr. George S. Keyes*

## 97.—SEÑORA DE SOROLLA

SOROLLA Y BASTIDA, JOAQUÍN. 1863—

(Contemporary)

*Lent by the Hispanic Society of America, New York*

## 98.—THE MARKET-PLACE

ARANDA, JOSÉ JIMÉNEZ (1837–1903)

*Lent by Mr. Eben D. Jordan*

## 99.—LOCUTORIO

SOROLLA Y BASTIDA, JOAQUÍN. 1863-  
(Contemporary)

*Lent by Mr. William P. Blake*

## 100.—PLAZA DE VALENCIA

SOROLLA Y BASTIDA, JOAQUÍN. 1863-  
(Contemporary)

*Lent by Mr. William P. Blake*

## 101.—PORTRAIT OF MRS. THAYER

MADRAZO Y GARRETA, RAIMUNDO. 1841-  
(Contemporary)

*Lent by Estate of Nathaniel Thayer*

## 102.—FISHING-BOATS ON BEACH, VALENCIA

SOROLLA Y BASTIDA, JOAQUÍN. 1863-  
(Contemporary)

*Lent by Mr. George S. Keyes*

## 103.—INTERIOR OF A CABARET (Pastel)

CANALS Y LLAMBÍ, RICARDO. 1876-  
(Contemporary)

*Lent by Mr. Frank Gair Macomber, Jr.*

## 104.—GARDEN OF VALENCIA

SOROLLA Y BASTIDA, JOAQUÍN. 1863-  
(Contemporary)

*Lent by Mr. George S. Keyes*

## 105.—PORTRAIT OF MR. IRA NELSON MORRIS

SOROLLA Y BASTIDA, JOAQUÍN. 1863-

*Lent by Mr. Ira Nelson Morris, Chicago*

## 106.—PORTRAIT

ZULOAGA, IGNACIO (Contemporary)

*Lent by Mr. George R. Fearing, Jr.*

## 107.—Mlle. BRÉVAL IN "CARMEN"

ZULOAGA, IGNACIO. 1870-  
(Contemporary)

*Lent by the Hispanic Society of America, New York*

## 108.—DANCING GIRL (Pastel)

CANALS Y LLAMBÍ, RICARDO. 1876-  
(Contemporary)

*Lent by Mr. Desmond Fitzgerald*

## GOYA

## ETCHINGS WITH AQUATINT

Goya was born in the year 1746 at Fuenta de Toda, a little village situated in the province of Aragon, at no great distance from Saragossa. He came of vigorous country stock: his people had lived on the soil, and had drawn health and strength from the earth for generations. Goya's fundamental characteristics are his vitality and common sense. Had he not possessed these in unusual measure, he would have ended his life in the mad-house, whereas he retired peacefully, after having been court painter for many years, and lived to a grand old age. It was his strong common sense which enabled him to keep his head in the highest places and under the most alluring temptations, to which a youth can be exposed. Had it not been for this fund of common sense, he could never have reflected so justly and so profoundly upon his experience, and drawn from it the material for his sketches without showing something of a diseased imagination. Goya is sane at the bottom, in contradistinction to Meryon, who was mad. Goya looked out on the world with a firm heart and an honest mind, and pictured the dreadful things he saw with a steady hand. He relates the actual facts of human existence unblushingly, and asks: "What do you intend to do about a world of asses and villains? You must live with them; but will you submit to superstition and sink deep into the slough of licentiousness? Will you save yourself, or will you be crushed by the inexorable

doom which, like a great stone, is inclining over you?" See plate No. 59.

Goya's irony and satire are of the most trenchant and most bitter kind, but they spring from a sane point of view. He sees the evil with reference to possibilities of good; he has an ideal of what man should be.

The story of Goya's life is of adventures as thrilling as Don Juan's, and his reflections on life are really important. The prints which make up this little exhibition are vivid pictures of debased human nature. We see before our eyes the vile abuses to which the body is subjected. We behold the desecration of the soul in gross forms of superstition. But Goya holds firmly to the belief that, when men come to use their reason, they will feel an honest indignation rise up in their hearts and will revolt against the vices which destroy the human race. Witchcraft and wickedness are brought by Goya's art into the strong light of day in the hope of reformation.

The earliest etchings of Goya are plates after Velazquez, about sixteen in number, one of which is exhibited,—*"Philip III on Horseback."*

The *Caprices* are eighty in number. The plates were first etched and afterwards aquatint was added. Thirty of these subjects are exhibited. The prints show the frank brutality of Goya's nature. His genius reveals itself in the art, with which he has made ugliness expressive of vice. We feel a nameless terror as we look at these prints and behold the horrible shapes and contorted forms into which the human will has writhed and twisted itself. We seem to see the

depths of man's possible fall. Goya turns the light of reason into the dark caverns of superstition and ignorance, and exposes to view loathsome hypocrisy, drivelling imbecility and all the shams of humbug. His achievement may be likened to the feat of Hercules in cleaning out the Augean stables. The artist has strong nerves, nor do the coarse fibres of his nature give way to the terrific strain put on them. It is we who shiver and are afraid, not Goya. The comments which will be found on the mat of each print in this series of the "Caprices" are translations of Goya's own.

Unfortunately, the artist has left no commentaries for the Proverbs or Sueños (dreams), as Goya calls them. Of these there are eighteen plates, seven of which are exhibited. The meaning of these "dreams," or nightmares, is darkly hidden, and no satisfactory explanation that I know of is to be found.

The Bull-fights speak for themselves. They were first published by Goya in 1815. There are thirty-three plates, eight of which are exhibited. Goya made another famous series of etchings, called "Disasters of War." None of these plates are exhibited. The subjects are gruesome and terrible. A fine set of the "Disasters of War" will be found in the Boston Museum of Fine Arts.

### THIRTY SUBJECTS FROM THE CA- PRICES

### FOUR SUBJECTS FROM THE BULL- FIGHTS

SEVEN SUBJECTS FROM THE PROVERBS

"PHILIP III ON HORSEBACK"

(Etching after Velasquez)

*Lent by Mr. Francis Bullard*

RIBERA

TWO ETCHINGS BY RIBERA

*Lent by Mr. Francis Bullard*

## SPANISH TILE

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ARMS OF CHRISTOPHER COLUMBUS

XVTH CENTURY DELLA ROBBIA, RONDINELLI

JEREZ DE LA FRENTERA

CHARLES V.

FERDINAND AND ISABELLA

MENDINACELLI

*Lent by Messrs. H. C. Watson & Co., New York*

## NOTES

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The early painters in Spain, the so-called primitives, in the fifteenth century derived their inspiration at first from Italy and later, after the visit of Jan Eyck to Spain, from the art of the Netherlands, but in the latter part of the sixteenth century the Spanish painters developed distinctive character. In Toledo between 1548 and 1625 the Greek Domenico Theotocopuli, called El Greco, painted with marked individuality, and was followed by his pupil, Luis Tristan.

### *Valencian School:*

In the northeast at Valencia Juan de Juanes, an admirer of the Italians, established the Valencian School, and was succeeded by Ribalta (died 1648), Espinosa, 1600-1680, and José de Ribera, 1588-1656.

### *Sevillian School:*

Early in the seventeenth century the Sevillian School arose under Juan de Castillo and the greater master, Francisco Pacheco, whose successors were Zurbaran, 1598-1662, Murillo, 1618-1682, and Alonzo Cano, 1601-1667.

*School of Madrid:*

The school of painters in Madrid, destined to be the greatest of all the schools because of court favor, in addition to work for religious orders upon which the other schools were mainly dependent, began with the establishment of the court at Madrid by Philip II in 1561, and lasted through the reigns of Philip II, Philip III, and Philip IV. The court painters necessarily devoted most of their time to portraiture, and portraits of reigning sovereigns and nobles were made by them for every town and city in Spain. Portraiture presupposes realism, which was in accord with the tendencies of the time.

Philip II called to his court Antonio Moro, of Utrecht (1512-1588), who had been court painter to Charles V in Flanders, and Moro, though at first following the Flemish manner, soon broadened his individual art by studying the Venetian examples at Madrid. He was succeeded by his pupil Alonzo Sanchez Coello (died 1590), and he in his turn by Juan Pantoja de la Cruz (1551-1610), who was court painter for Philip III. During the reign of this latter prince there was a decadence in the art of Spain, but under Philip IV there occurred the greatest epoch of Spanish art, in the work of Velazquez, his son-in-law Mazo, Fray Juan Rizi, Don Juan Carreño, and Antolinez.

Then ensues a long period of inaction until, in the latter part of the eighteenth century, Goya becomes pre-eminent.

The modern Spanish painters have learned their art

in Paris, and are influenced by the French masters, but have also marked individuality.

MORALES, LUIS (called Il Divino). Born at Badajoz, 1509; died 1586. Of the School of Estramadura.

His work, somewhat archaic in manner, and showing the influence of Leonardo da Vinci, is markedly individual.

EL GRECO (Domenico Theotocopuli, called El Greco). Born in Crete about 1548; died 1625.

He led a secluded life in Toledo, where he painted with strong individuality. His work expresses his character, vehement, revolutionary, and often extravagant. He simulated the technique of Titian, under whom it is assumed that he studied, and his coloring is strongly influenced by the carmine and silver tones of Tintoretto. His work has spasmodic vigor and realism.

TRISTAN, LUIS. Born in Toledo, 1594; died 1649.

A pupil of El Greco, under whom he gained facility and freedom of technique, but never approached El Greco's courage and audacity. His work slightly influenced Velazquez.

*School of Valencia:*

ESPINOZA, JACINTO GERONIMO DE. Born in Cocentagna in 1600; died in Valencia, 1680.

Studied under Francesco Ribalta and in Italy. His work, of which there is much in the churches of Valencia, shows the influence of the Umbrian School.

RIBERA, JOSÉ DE (called Il Spagnoletto). Born at Xativa in 1588; died at Naples, 1656.

Began his studies in Valencia under Ribalta, and later went to Italy and was influenced by Caravaggio. His work is characterized by free technique, forcible and expressive modelling, and broad light and shade. His subjects, sad and morose, are often unpleasant, but not repulsive. He was most prolific in work and painted a vast number of canvases.

*School of Seville:*

ZURBARAN, FRANCISCO. Born at Fuento di Cantos, 1598; died Madrid, 1662.

A pupil of Juan di Roelas at Seville, where are to be found his best works. His art was one of great nobility and simplicity, vigorous, decorative, and with masterly drawing. He was not a great colorist, but was especially skilful in his treatment of white draperies and of the heavy folds of ample robes.

MURILLO, BARTOLOMÉ ESTEBAN. Born in Seville, 1617; died 1682.

A pupil of Juan di Castillo.

One of the best known of the Spanish masters, and popular for his agreeable color, the sentiment of his work, and the agreeable quality of his tone. The characteristic softening of one color into another and the blending of contrasting adjacent tones differentiate his work from most painters of his time. He was evidently influenced by Andrea del Sarto.

He founded an academy of art in Seville in 1658.

GOMEZ, SEBASTIAN. Died 1682.

The mulatto slave of Murillo, who was devoted to his master and copied his methods so well that some of his work has been ascribed to Murillo.

CANO, ALONZO. 1601-1667.

Painter, sculptor, architect, pupil of Pacheco. His work resembles that of Murillo, with whom he studied. He was more of a sculptor than a painter, and was strongly classical in his taste.

*School of Madrid:*

MORO, ANTONIO. Born in Utrecht, 1512; died 1588.

His early work was influenced by the Netherland masters. He became portrait painter to Charles V in Flanders, and went to the court of Philip II in

Spain, was strongly influenced by the Titians in Madrid, painting with Venetian splendor combined with Spanish severity, and became one of the greatest of portrait painters.

COELLO, ALONZO SANCHEZ. Born at Benifayro; died at Madrid, 1590.

Pupil of Moro. He became court painter to Philip II. His work is painstaking, correct in drawing and strong in character.

CRUZ, JUAN PANTOJA DE LA. Born at Madrid, 1551; died 1610.

Pupil of Coello. Painted for Philip II and Philip III.

VELAZQUEZ, DON DIEGO. Born in Seville, June 6, 1599; died 1660.

Pupil of Pacheco, at the age of twelve, and, it is also thought, was influenced by Francisco de Herrera, the Elder. In 1625 Pacheco introduced him to the court of the young Philip IV, and he soon became court painter. He visited Italy in 1629 and again in 1649. His work, at first most painstaking in literal delineation, faithful representation, and sober in color, becomes in his later manner of great nobility, and full of color, especially characteristic and unmistakable for his fine harmonies in gray. He is one of the greatest of all masters of painting.

MAZO, JUAN MARTINEZ. Born 1612; died 1667.

Pupil and son-in-law of Velazquez, an admirable painter, second only to his master, whose manner he so closely follows that his work has often been ascribed to Velazquez.

PEREDA. Born 1599 in Valladolid; died 1669.

Pupil of Pedro de las Cuevas, noted for his originality and masterly technique. His work had no resemblance to the School of Velazquez, but somewhat resembled that of Ribera.

RIZI, FRAY JUAN. Born in Madrid, 1595; died in Rome, 1675.

Son of Antonio Rizi, of Bologna, who was a pupil of Zuccherò.

Juan Rizi was a pupil of Fray Juan Bautista Mayno, and became a Benedictine monk at Monserrat, 1626; later went to Rome and joined the monks at Monte Cassino. He painted for all the houses of his order, and was a strong realist, exact in portraiture and simple in technique. He founded his style on that of Velazquez.

COLLANTES, FRANCISCO. 1599-1656.

A pupil of Carducho, who painted decorative pictures, with large figures, on beautiful color. His work was influenced by Bassano.

CARREÑO, DON JUAN DE MIRANDA.  
Born 1614; died 1685.

Educated in School of Pedro de las Cuevas and under Bartolome Roman. Appointed court painter by Philip IV about 1651. He made many portraits of the sovereigns, especially of the queen mother. His work was uneven in quality, but interesting in composition. He painted many subject pictures.

HERRERA, FRANCISCO DE, EL MOZO.  
Born 1622; died 1685.

The son of Herrera El Viejo. His work was austere in character.

ANTOLINEZ, JOSÉ. Born Seville, 1639; died 1676.

A pupil of Francisco Rizi. While himself of disagreeable and contemptible personality, his work had perfect tone and fresh color, and was Titianesque in quality; and his historical pieces are noted for their fine landscape backgrounds.

ESCALANTE, JUAN ANTONIO. Born 1630; died Madrid, 1670.

Pupil of Francisco Rizi. A remarkable copyist, who was much influenced by Tintoretto in his own work.

ANTOLINEZ, FRANCISCO DE SARABIA.  
1644-1700.

Studied at same time law and painting. In 1662

went to Madrid and abandoned painting for a time, but later both in Seville and Madrid was obliged to paint for a livelihood. He was an exquisite artist, who did not love his art. His works, though somewhat incorrect, are full of grace and elegance and with coloring which recalls Murillo.

GOYA Y LUCIENTES, FRANCISCO. Born at Fuente di Todos, 1746; died Bordeaux, 1828.

Court painter to Charles IV. A unique and original genius, satirical in his art, with keen observation and great facility of expression. Rebellious against conventions and against the time necessary for the completion of a picture, he alternately sketched broadly and finished minutely on the same canvas.

His tones are low, at times silvery, and sometimes with lurid warmth.

MEZQUITA, JOSÉ MARIA LÓPEZ. Born in Granada, within the walls of the Alhambra, in 1883.

Studied first under Larrocha and the Valencian, Cecilio Plá y Gallardo; then in Madrid, and afterwards in Paris under a scholarship granted by the Infanta Doña Isabel de Borbón. At the age of eighteen he won the first medal at Madrid by his Prisoners, now in the Museo Moderno. In 1903 he won a medal at the Paris Salon. In 1904 he was elected a member of the Société du Salon d'Automne.

ARANDA, JOSÉ JIMÉNEZ. Contemporary Spanish painter. Born Seville, 1837; died 1903.

Pupil Escuela de Bellas Artes, Seville. Exhibited at National Exhibition of Fine Arts, Madrid, 1846.

FORTUNY Y CARBO, MARIANO JOSÉ MARIA. Born Reus, Spain, June 11, 1838; died Rome, November 21, 1874.

Was son of a carpenter. Brought early to Barcelona, he entered the Escuela de Bellas Artes, where he immediately distinguished himself. Aside from the instruction of that school, he was taught by Claudio Lorenzale. He gained in 1857 the pension for study at Rome opened to competition by the Provincial Assembly. This pension was continued, that Fortuny might paint for it the Spanish War in Morocco from 1859 to 1860. The result of his stay with the army was a wonderful series of paintings, sketches, and studies. Fortuny began in Rome, and ended in Paris in 1876, the painting *La Vicaria*, the painting which first won for the artist general recognition and for which Meissonier himself posed. Fortuny had marvellous skill in combinations of the most intense colors.

CANALS Y LLAMBÍ, RICARDO. Ricardo Canals, a contemporary Spanish painter. Born in Barcelona, December 11, 1876.

Pupil of Escuela de Bellas Artes, Barcelona. He was one of the founders, and is president of the society *Salon de las Artes y de los Artistas*, which holds annual exhibitions at Barcelona. Canals is distinguished by

the delicacy and harmony of his coloring. His works present by preference scenes characteristic of his country. A special feature among his subjects is the grouping of babes on the lap of their mother.

MADRAZO Y GARRETA, RAIMUNDO. Son of Federico Madrazo y Kuntz. Born in Rome, 1841. Resides in Paris.

A pupil of his father and of the Academia de San Fernando and later of Cogniet in Paris. Exhibited at Seville in 1868 The Arrival in Spain of the Body of the Apostle St. James. Won a first medal at the Universal Exposition of 1878 in Paris, where he exhibited many paintings.

ZULOAGA, IGNACIO. Born July 26, 1870, at Eibar, Guipúzcoa. Resides 54 Rue Caulaincourt, Paris.

For sketch see Catalogue of Paintings by Ignacio Zuloaga, exhibited by the Hispanic Society of America, March 21 to April 11, 1909, with introduction by Christian Brinton. The Hispanic Society of America, New York, 1909.

SOROLLA Y BASTIDA, JOAQUÍN. Born Valencia, February 27, 1863. Resides Obelisco 13-15, Madrid.

For sketch see Catalogue of Paintings by Joaquín Sorolla y Bastida exhibited by the Hispanic Society of America, February 8 to March 8, 1909, with intro-

duction by Leonard Williams. The Hispanic Society of America, New York, 1909.

SANCHEZ PERRIER, EMILIO. Born in Seville and a pupil of Eduardo Cano. Distinguished as a landscape painter. Honorably mentioned at the Paris Exhibition in 1886, and the recipient of a medal there in 1889.











# COPLEY SOCIETY

EXHIBITION OF PAINTINGS BY

EDMUND C. TARBELL

COPLEY HALL, BOSTON

MDCCCXII







PAINTINGS BY

EDMUND C. TARBELL

Loan Collection

The Copley Society of Boston

Copley Hall, May, 1912



## PAINTINGS

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1.—PORTRAIT OF PAUL WELLS

*Lent by Mr. Frank L. Wells*

2.—PORTRAIT OF MARY VAN NESS H.

*Lent by Mr. L. F. Hyde, New York*

3.—THE BREAKFAST-ROOM

*Lent by Mr. Clement B. Newbold, Philadelphia, Pa.*

4.—PORTRAIT OF HENRY LEE MORSE

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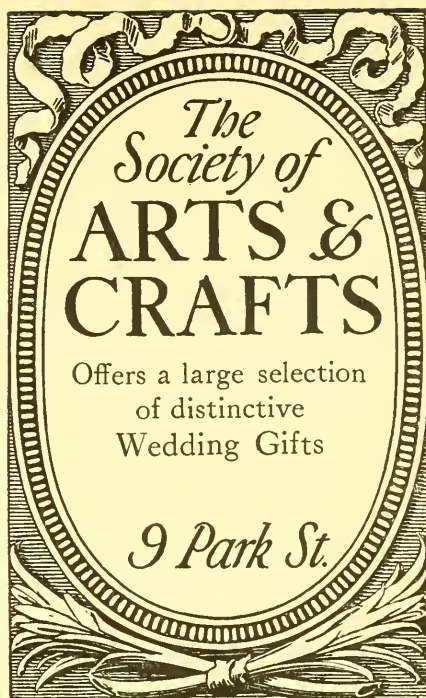
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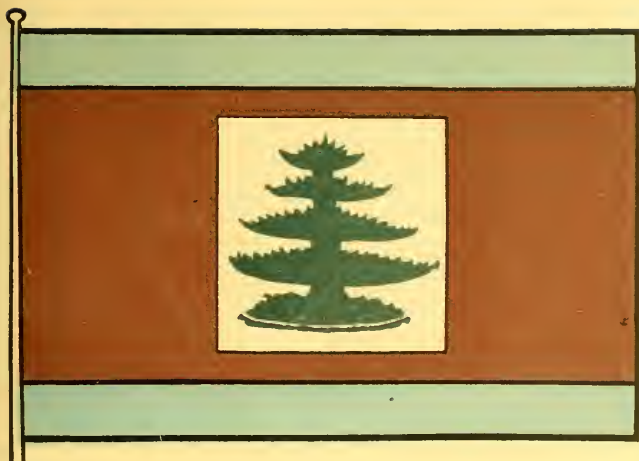
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Many of the works in this exhibition are for sale. Information as to prices and location of works, may be obtained at the desk. No works may be removed during the exhibition.

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From the Iphigenia  
at Aulis

## PREFACE

Mr. Arthur B. Davies, President of the Association of American Painters and Sculptors, gave out the following statement on the last day of December 1912:

"On behalf of the Executive Committee, I desire to explain the general attitude of the Association and especially in regard to the International Exhibition to be held in this city in February and March.

"This is not an institution but an association. It is composed of persons of varying tastes and predilections, who are agreed on one thing, that the time has arrived for giving the public here the opportunity to see for themselves the results of new influences at work in other countries in an art way.

"In getting together the works of the European Moderns, the Society has embarked on no propaganda. It proposes to enter on no controversy with any institution. Its sole object is to put the paintings, sculptures, and so on, on exhibition so that the intelligent may judge for themselves by themselves.

"Of course controversies will arise, just as they have arisen under similar circumstances in France, Italy, Germany and England. But they will not

be the result of any stand taken by this Association as such; on the other hand we are perfectly willing to assume full responsibility for providing the opportunity to those who may take one side or the other.

"Any individual expression of opinion contrary to the above is at variance with the official resolutions of this Association."

The wide publicity given to the above in the public press all over the country showed to what an extent it was accepted as a definite and precise expression of the policy and the aims of the Association in its relation to the art of Europe and to the American public. That policy and those aims remain unchanged.

Anything that can be said further must be but an amplification of the statement. The foreign paintings and sculptures here shown are regarded by the committee of the Association as expressive of the forces which have been at work abroad of late, forces which cannot be ignored because they have had results.

The American artists responsible for bringing the works of the foreigners to this country consider the exhibition as of equal importance for themselves as for the lay public. The less they find their work showing signs of the developments indicated in the Europeans, the more reason they will have to consider whether or not painters and sculptors here have fallen behind through escaping

the incidence through distance and for other reasons of the forces that have manifested themselves on the other side of the Atlantic.

Art is a sign of life. There can be no life without change, as there can be no development without change. To be afraid of what is different or unfamiliar, is to be afraid of life. And to be afraid of life is to be afraid of truth, and to be a champion of superstition. This exhibition is an indication that the Association of American Painters and Sculptors is against cowardice even when it takes the form of amiable self satisfaction.

No works by Americans are shown in the Boston Exhibition because of lack of space. The members of the Association preferred to withdraw all of their own paintings and sculptures rather than make a choice, or have themselves represented when other American exhibitors were not. They considered that the most important thing of all was to display the European section of the International Exhibition to the greatest possible advantage.

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Unless otherwise stated, the work  
is an oil painting

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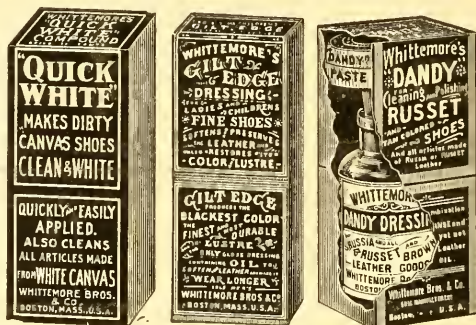
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